THE PARENT TRAP

Screenplay by

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THE PARENT TRAP

FADE IN:

EXT. MOUNTAIN ROAD - SOUTHERN MAINE - DAY

A caravan of THREE CAMP BUSES with the name *CAMP WALDEN FOR GIRLS* emblazoned on their sides climb a tree-lined road. The Buses turn down a narrow lane and pass through a freshly painted wooden gate as the CAMERA RISES giving us a sweeping view of beautiful CAMP WALDEN. A magnificent lake sparkles in the distance with red canoes lined up on its shores. Over this quiet serenity we HEAR the Bus HORNS HONKING to announce the first day of camp has officially begun.

EXT. MAIN LODGE - CAMP WALDEN

Girls. Girls. Girls. Tall ones, short ones and everything in between. Some carry pillows, others carry stuffed animals, all wear backpacks. There are more pony-tails swinging at this moment than you can imagine. Teenage Counselors try to control the pandemonium without much luck. The only men in sight, the Bus Drivers, toss duffel bags out of the buses and into a large pile.

MARVA KULP, the owner of the Camp, late sixties, four and a half feet tall, wearing khaki shorts, talks through a BULL-HORN. Next to her stands her daughter and first lieutenant, MARVA JR., just under six feet, tanned and humorless. She also holds a BULL-HORN.

MARVA SR.
(into bull-horn)
Good morning, ladies and welcome to Camp Walden. I'm Marva, your Camp Director and this is my daughter and right hand man, Marva, Jr. Girls, please find your duffels as quickly as possible, we've got a big, big day ahead of us. Marva, bunk assignments, if you please.

Marva Jr. lifts her BULL-HORN and starts barking out bunk assignments right into her Mother's ear. Marva Sr. covers her ears in pain.

MARVA JR.
Berg, Kate, Iroquois, bunk seven! Berg, Lily! Chickasaw, bunk five!
(we HEAR a SCREAM of joy)
Burnham, Daisy! Kickapoos, bunk three!

A MOUNTAIN OF DUFFEL BAGS

sits on the quad as one eleven year-old, HALLIE PARKER, pops up from behind the huge pile.

HALLIE
(to herself)
Okay, found my duffel, now the question is, how do I get it out?

Hallie wears overalls, a baseball cap that says *Girls Rule*, sunglasses, and a sweat-shirt tied around her waist. Her ears are pierced, her hair is short, she wears bright red high tops and metallic blue nail polish.

HALLIE
(finding her duffel bag strap)
Okay, I can do it.

Hallie pulls on the strap with all her might, her face turning bright red.

HALLIE
Okay, no I can't.

A skinny kid with a long neck, ZOE, steps in, carrying her duffel bag on her shoulder and chewing gum.

ZOE
You must be new.

HALLIE
How can you tell?

ZOE
You didn't know to grab your duffel before the apes tossed it into the heap. I would say you need some serious help.

HALLIE
Thanks. It's the big blue one.

ZOE
(helps Hallie pull on the strap)
Cool hat.

HALLIE
Thanks, it was a going away gift from my Dad.

As Zoe and Hallie pull on the strap together, the Bus Drivers toss another half-dozen new duffels onto the pile. Hallie and

Zoe shoot the Bus Drivers a look. Just then, NICOLE, a strapping ten year-old in a tie-dye T-shirt, beads and a bandana around her head arrives and easily pulls her duffel from the center of the pile.

HALLIE
Now that's my kind of woman.

ZOE
(cups hands around her mouth)
Hey! Tie-Dye girl!

Nicole turns around.

HALLIE
Would you mind giving me a hand? My duffel's the red one, way in there.

Nicole nods and drops her duffel. It LANDS right on Zoe's foot.

HALLIE
You okay?

ZOE
(grabbing her foot)
That would be negative.

Nicole yanks Hallie's duffel out of the pile and drops it on Zoe's other foot.

ZOE
Aaaahhh! Why, thank you.

NICOLE
(smiles)
You're welcome.
(reading name-tag on Hallie's duffel)
Hey, you're from California?

ZOE
You are? Do you live in Hollywood?

NICOLE
Do you like live next door to a movie star?

HALLIE
-- What are you two, Lucy and Ethel? I've never even been to Hollywood. I live in Napa, that's in Northern California, and I live next door to a vineyard.

ZOE
A whatyard?

HALLIE
A vineyard. It's where you grow grapes to make wine. That's what we do, me and my Dad, we own a vineyard. What bunk are you guys in?

ZOE/NICOLE
(at the same time)
Arapaho.

Zoe and Nicole look at each other, not thrilled.

MARVA JR.
(yells from bull-horn)
Parker, Hallie...

HALLIE
(yells back)
Yo! Right here!

MARVA JR.
(looks over and waves)
Arapaho! Bunk eleven!

The Girls slap hands and head off toward their bunk.

HALLIE
So, either of you by any chance know how to play poker?
(Nicole and Zoe shake their heads)
No? That's a shame. So, tell me, how much cash did you guys bring with you this summer?

As the Girls walk off, CAMERA BOOMS UP to REVEAL a LIMOUSINE pulling up in front of the MAIN LODGE. Heads turn as the Driver, in a dark suit and cap, hops out and opens the limousine's back door. Out steps a PROPER BRITISH BUTLER, perfect posture, elegant grey suit, extremely proper demeanor. His name is MARTIN and he speaks with a stuffy ENGLISH ACCENT.

Martin leans into the back-seat and takes the hand of an elegantly dressed eleven year-old, ANNIE JAMES. Annie wears a powder blue suit and carries a purse and a small vanity case. Her hair is perfectly neat, shoulder length and worn with a powder blue head band. As Annie turns to Martin, we see her face and we realize SHE LOOKS EXACTLY LIKE HALLIE PARKER! Same hair color, same eyes, same nose, same mouth, same height, same weight. Identical in every way.

MARTIN
Well, here we are - Camp Walden For Girls.
(looks around, with disdain)
We travelled six thousand miles for...this?

Annie looks around. She also speaks with a BRITISH ACCENT.

ANNIE
It's rather picturesque, wouldn't you say?

MARTIN
I don't know if that's precisely the term I would use.

Annie smiles as the Limo Driver lines up four pieces of matching luggage by Martin's side.

MARTIN
So, lets review, your Mother's list, shall we?
(pulls out a typed list)
Vitamins?

ANNIE
Check.

MARTIN
Minerals?

ANNIE
Check.

MARTIN
List of daily intake of fruits and vegetables?

ANNIE
Check. Check.
(Martin looks up)
Check for fruits, check for vegetables. Go on.

MARTIN
-- Herbal teas, sugarless candy, sun block, lip balm, insect repellent, umbrella, stationary, stamps, fountain pen, flashlight, batteries, photos of your mother, grandfather and of course...
(turns page)
-- Yours truly!

ANNIE
Got it all, I think.

MARTIN
Oh, and here's a little something from your Grandfather, a brand new deck of cards. Maybe you'll find someone on this continent who can actually whip your tush at poker.

ANNIE
I doubt it but thanks. And thanks for bringing me, Martin.

Martin is suddenly overwhelmed with emotion. He looks away, about to burst into tears, quickly grabs Annie, hugs her tightly, then just as quickly - regains his dignity.

MARTIN
And remember, if you change your mind and want me to pick you up at the end of camp, I'm only a phone call away.

ANNIE
I'll be fine. See you in eight weeks, Marty ol' pal.

MARTIN
Eight weeks it is, Queen of my Heart.

Annie puts out her hand, Martin places his hand over hers and they proceed to do an extravagantly worked out SECRET HANDSHAKE - with all kinds of moves in it including a butt bump, a wave under the chin and a shimmy to-and-fro. When it's over, Martin resumes his proper Butler demeanor and gets into the Limo. As the Limo pulls away, we HEAR:

MARVA JR.
Annie James?

ANNIE
Yes, hello. I apologize if I'm late. My plane was fogged in leaving Heathrow. You know how London is in June.

MARVA JR.
Can't say that I do. Never been to jolly Ol' England but never-the-less, m'lady, welcome to the U.S. of A. and what we like to think of as the most beautiful spot on God's green earth - Camp Walden.
(takes a huge sniff of fresh air)
Oh, jeez, a bug flew up my nose.
(starts honking and swatting at

(MORE)

MARVA JR. (cont'd)
her nose and generally going crazy)

ANNIE
Are you all right?

MARVA JR.
Oh sure. Just one of the hazards of camp life. You have a little shnoz ... you'll be fine.
(indicates her own nose)
With this honker, you got problems.
(looks at Annie's luggage)
Okey-dokey, let's get this show on the road.

ANNIE
Can you manage?

MARVA JR.
Manage? Uh, sure... Suppose I can... Why not?

Marva Jr. awkwardly gathers up all of Annie's luggage and leads her toward her bunk.

MARVA JR.
I know this sounds weird, but... have we met before?

Marva accidentally steps in a gopher hole and stumbles forward...

ANNIE
Met before? No, no, I don't think so.
(catching her)
I'm positive I'd remember you.

EXT. ANNIE'S BUNK - THE NAVAJOS - A COUPLE OF MINUTES LATER

Marva Jr., huffing and puffing, leads Annie up the steps to her cabin.

MARVA JR.
Showers are to your right. Rec room's to your left. Mess hall's straight ahead. Chow's at seven, twelve-fifteen and six-thirty. Mother gives five demerits for being tardy, so don't be.

Marva Jr. holds the screen door open with her LEG as she balances Annie's suitcases under her arms

MARVA JR.
Welcome to the Navajos.

INT. NAVAJO BUNK

Eight cots with Seven Girls unpacking and getting into their uniforms. Annie and Marva Jr. enter.

MARVA JR.
New arrival, girls. Name's James.

A cherubic-looking Black girl, JACKIE, her hair in corn rows, looks up from her Game Boy.

JACKIE
Your name's James?

MARVA JR.
Annie James. Just arrived from London, England.
(dropping Annie's luggage)
First time in the country, I believe, right, Ann?

ANNIE
Yes, ma'am, just arrived this morning, which is actually tonight for me, which makes this tomorrow morning, which...
(notices everyone watching her)
-- makes me a bit jet-lagged.
(notices empty cot)
This one mine?

MARVA JR.
Yep. Has to be made every morning right after reveille. Mother's a stickler for neatness, so remember to police your area daily. Now, change into your uniform, James, chow's at thirteen hundred and Mother gives five demerits...

ANNIE
-- for being tardy.
(Marva stops short)
I remember.

CROSBY, a freckled camper, with a CD Walkman around her neck, catches Annie's eye and smiles.

ANNIE
But thank you for reminding me, Ma'am.

MARVA JR.
Quite welcome, James.
(as she exits)
Introduce yourself, ladies. Be sociable.

Marva trips over a sneaker on her way out. The Girls hold in their laughter as she BANGS her head on the door frame. As soon as she's gone, the Girls crack-up.

CROSBY
How scary is it that that woman's in charge?

INT. DINING HALL - TWENTY MINUTES LATER

A hundred and fifty Girls, all in camp uniforms, have arrived for dinner. Two lines of Girls approach a central buffet table.

IN ONE LINE we find Hallie. IN THE OTHER LINE, headed right toward her, is Annie. Both Annie and Hallie are busy talking to their friends and don't notice each other.

As Annie reaches the front of the line and approaches the buffet table, Hallie does the same. For a split second, they stand directly next to each other. Just as they are about to see each other, Marva, Sr. steps between them with a plate full of food.

MARVA SR.
Excuse me, girls... I've just got to have a scoop of those gorgeous strawberries.
(holding a large spoonful, turns to Hallie)
Care for some?

HALLIE
Oh, no thanks, can't, I'm allergic.

Hallie takes her plate and moves off.

MARVA SR.
(turns to Annie on her other side)
How 'bout you, dear? Strawberries?

ANNIE
(moving off)
Sorry, wish I could but I'm allergic.

MARVA SR.
(confused, looks back to Hallie, who is now gone)
Oh, yes, allergic, you just told me that.
(MORE)

MARVA SR. (cont'd)
How'd you get over there? Oh, well, first day of camp... You'll have to excuse the ol' girl. At least I'm not putting salt in the sugar shakers yet. I mean, sugar in the...
(turns back to Annie, who is also gone)
Now, where'd she go?

INT. SHOWER HOUSE - LATER THAT EVENING

Hallie ENTERS a shower stall and begins washing her hair. She wears a small GOLD LOCKET around her neck. A beat later, Annie ENTERS the stall next to her and turns on the water. She wears the IDENTICAL LOCKET. The Girls can not see each other over the partition. Hallie drops her soap and it slides into Annie's stall. Annie reaches over the partition and hands the soap back to Hallie.

ANNIE
Here you go.

HALLIE
Got it! Thanks.

As their FINGERS TOUCH, they both STAND FROZEN for a moment... a current of some sort running between them. They each TURN AND LOOK AT THEIR TOUCHING HANDS. Then they both let go. Hallie lifts her locket, sucks on it. Annie does the exact same thing as she turns off the water...

EXT. CAMP - THE FOLLOWING DAY

A FENCING MATCH. Two Girls, each wearing nylon jackets and wire-mesh masks are in the middle of a duel. The First Girl is whipping the Second's butt, knocking her sword out of her hand and pinning her against the wall. The other Campers applaud and cheer.

Both Girls take off their masks and we see Hallie is the victor.

MARVA JR.
Touche! Excellent, girls.
(raises Hallie's arm)
The winner and still undefeated champ, Hallie Parker!

Hallie takes a bow and moves off with her friends. Annie, Crosby and Jackie pass by in time to HEAR:

MARVA JR.
Do we have any challengers?

ANNIE
(pulling on a mask)
Sure. I'll take a whack at it.

She snaps on a vest, flips the sword into the air and catches it, then nods to Marva, Jr.

MARVA JR.
(blows her whistle)
En garde!

Hallie, still in her mask, turns to see Annie in her mask and vest. Annie SALUTES briskly with her sword. Hallie hesitates, then does the same. They stand on guard... looking like bookends. Marva, Jr. blows the whistle again and...

THE DUEL BEGINS

Hallie lunges, Annie parries, then attacks. Hallie tries to knock the sword out of Annie's hand but Annie deflects the blade, whirls around and lunges. Point for Annie!

Hallie gets the jump on Annie and comes in low. Point! Hallie lunges but Annie catches her sword and sweeps it in a full circle pulling them together, mask-to-mask. They break.

Hallie charges but Annie side-steps and Hallie runs past her. Hallie stops and whips around to find Annie lunging toward her. Hallie steps back, loses her balance and falls butt-first into a WATER TROUGH, landing with a huge splash. The Campers explode with laughter.

Annie reaches out to help Hallie but Hallie grabs Annie's hand and yanks her into the trough. The Campers crack-up as the two Girls sit soaking, side-by-side. They climb out together and angrily pull off their masks. Annie tosses her long hair as Hallie shakes her short hair dry.

MARVA JR.
Looks like we got ourselves a new camp champ. Miss Annie James! Let's shake hands, girls.

Neither girl turns around.

MARVA JR.
Girls!

Annie and Hallie turn, hands extended. And for the first time, THEY LOOK INTO EACH OTHER'S FACES. They freeze. Speechless. It's like looking into a mirror. Hallie extends her hand... Annie reaches for it.

CLOSE ANGLE - THEIR HANDS

as they touch, something electric again passes between them.

ANNIE AND HALLIE

look down at their hands, then up at each other... not knowing what to say. Just then, their friends join them and they immediately slip their hands into their pockets - at the same time. Their friends stop in their tracks and look from Annie to Hallie - stunned at the resemblance. The lunch bell RINGS and everyone else on the lawn runs toward the Mess Hall.

HALLIE
Why's everyone staring?

ANNIE
Don't you see it?

HALLIE
See what?

ANNIE
The resemblance between us.

HALLIE
Between you and me?! A resemblance? Let me see, turn sideways...
(Annie turns)
Now the other way...
(Annie does)
Well, your eyes are much closer together than mine. Your ears stick out, your teeth are crooked and that nose... well, don't worry, those things can be fixed.

Zoe and Nicole laugh.

CROSBY
(to Annie)
Want me to deck her for you?

HALLIE
Hold on, I'm not quite finished. You want to know the real difference between us?

ANNIE
I have class and you don't? Or I know how to fence and you don't? Take your pick.

Hallie angrily steps forward but Marva steps between them.

MARVA JR.
Okay, ladies, time to break-up this little love fest. Annie... Hallie...
(notices how they look alike)
I mean, Hallie... Annie...

The lunch bell RINGS again. Jackie and Crosby pull Annie away, as Zoe and Nicole pull Hallie in the other direction.

ZOE
That girl is a major loser.

NICOLE
Yeah. Too bad you couldn't look like somebody cooler.

ANGLE - ANNIE AND HER PALS - TRACKING

ANNIE
Do we really look as much alike as I think we do?.

CROSBY
It's just a weird freak of nature.
(slaps her on the back)
Please accept my condolences.

Annie looks back at Hallie, who is sneaking a look at her. She quickly turns away.

INT. ANNIE'S BUNK - THE NAVAJOS - NIGHT

CLOSE on a PILE of CHANGE, crumpled DOLLAR BILLS, CANDY BARS. ANGLE BACK to see a Crowd of Girls watching a poker game Annie, with a Tootsie Pop dangling from the side of her mouth, is playing with Four Older Girls and winning big-time.

ANNIE
Sorry, ladies, read 'em and weep.

Annie spreads out a full house. The Older Girls groan and toss in their hands, as Annie rakes in the pot.

ANNIE
So... that's it... no other takers?

LITTLE KID
You've already tooken everybody...

A CRISP NEW FIVE DOLLAR BILL floats on to the cot.

HALLIE'S VOICE
Not everybody.

ANGLE - HALLIE

standing over Annie, a smile on her face.

CUT TO:

HALLIE'S HANDS - SKILLFULLY SHUFFLING A DECK OF CARDS

As she deals, we see A SERIES OF QUICK CUTS of Annie and Hallie, going one-on-one... shuffling, dealing, drawing, bluffing... First Annie rakes in the pot... then Hallie... then Annie... it's back and forth... until finally the entire pot sits in front of Hallie and Annie is down to her last dollar.

HALLIE
(tossing in her bet)
Three bucks.

Annie checks her hand... she's holding a straight. She bites her lip... knowing she's holding a winning hand.

HALLIE
Tell you what I'm gonna do, since you're almost tapped out... I'll make you a deal. Loser jumps into the lake after the game.

ANNIE
Excellent.

HALLIE
Nude.

ANNIE
Even more excellent.
(revealing her hand)
Queen high straight.

HALLIE
(spreads a full house across the blanket)
Start unzipping, Princess... full-house.

EXT. LAKE - NIGHT

CAMERA IS CLOSE on Annie's CAMP UNIFORM as it falls to the sand. Annie's BARE FEET step away from the clothes.

ANGLE - THE GIRLS FROM THE POKER GAME

huddled on the shore holding candles. Hallie stands in the center of the group, a content smile on her face.

ZOE
(watching Annie walk to lake)
That girl's butt looks awfully familiar.
(off Hallie's look)
It does!

CLOSE - ANNIE

She reaches the dock, teeth chattering. She turns back, looks at the Girls. Hallie and her friends wave. Annie salutes them.

THE LAKE

as ANNIE'S LEGS gracefully slice through the water, in a perfect dive. Annie pops up in the water, looks out at the Girls but THEY ARE GONE!

ANNIE'S WET FEET hurry across the sand and arrive at where her clothes were but all that's left are her sneakers.

ANGLE - ANNIE'S WET AND SHIVERING FACE

ANNIE
(catching on)
Let the games begin.

EXT. CAMP WALDEN - THE FOLLOWING DAY

Hallie and her friends are trudging home after a hike. They're hot, sweaty and tired.

HALLIE
I swear I heard that girl sneezing all the way across the mess hall this morning.
(the others laugh, Hallie yawns)
I'm so tired. I'm crawling back into bed and sleeping 'til lunch.

NICOLE
(stops, looking up at the roof of their bunk)
That does not seem like a possibility.

HALLIE
Why not?

NICOLE
(pointing)
That's 'why not'.

Hallie stops in her tracks, her eyes rising to THE ROOF OF THE BUNK where every single COT is now perched.

HALLIE
No way.

EXT. CAMP WALDEN - NIGHT

Lights are out. Everything is quiet and peaceful. Suddenly, THREE SHADOWY FIGURES run silently toward Annie's bunk.

INT. ANNIE'S BUNK - NIGHT

CAMERA PANS past a sleeping Jackie, Crosby and Annie. The door squeaks open and Hallie steps inside. She signals "the coast is clear" and Nicole and Zoe tip-toe in carrying strange, unidentifiable objects. They all quickly go to work and we SEE:

-- A jar of HONEY is opened and poured into a pair of Addidas.

-- A can of SHAVING CREAM is squirted onto a pillow-case.

-- A ball of TWINE is wound around a bedpost, then zigzagged across the room.

-- An industrial-size can of CHOCOLATE SYRUP is emptied into a bucket.

-- WESSON OIL is poured all over the floor.

CUT TO:

MORNING - A SLEEPY SEVEN YEAR-OLD WITH A BUGLE

plays reveille... badly.

INT ANNIE'S BUNK - FOLLOWING MORNING

The bunk looks like one giant spider web. Mazes of string everywhere. The sound of REVEILLE reverberates through the room as the Girls get out of bed, slide in the Wesson Oil, get stuck in the honey, trip over the string... lots of yelling and screaming. Annie stands dripping in shaving cream.

ANNIE
She's without a doubt, the lowest, most awful creature that ever walked the planet!

EXT. ANNIE'S BUNK - SAME TIME

Hallie, Zoe and Nicole are peeking in the windows, thrilled with their achievement.

HALLIE
(ala Elvis)
Thank you, thank you very much.

Just then, the Two Marva's appear behind them, clipboards in hand.

MARVA SR.
'Morning, girls.

HALLIE/NICOLE/ZOE
'Morning, Marvas.
(then, freaked out)
Marvas?!?!

MARVA JR.
(climbing steps to Annie's bunk)
Navajos... Surprise inspection. Ten-shun!
Mom, why don't you do the honors...

Marva Sr. nods and reaches for the screen door handle but Hallie rushes to her.

HALLIE
No, no, don't go in there!

Annie crosses to her side of the SCREEN DOOR and watches, wondering what Hallie's up to.

HALLIE
One of the girls got sick last night and it's a big mess. Save yourself the aggravation. It's really disgusting.

MARVA, SR.
Well, if someone's sick, dear, then I must go in.

She starts to OPEN the door, not realizing she's PULLING on a string attached to a BUCKET that's about to tip right over her head. Hallie's eyes shoot up to the bucket, then back to Marva, Sr.

HALLIE
No, really, let go of that door. I insist. She's highly contagious.

ANNIE
Actually, we're all fine in here. Unless Hallie Parker knows something we don't know.
(Annie watches Hallie's eyes go up to the bucket)
Open the door and come on in, ma'am.

With that, Marva Sr. swings OPEN the door, TIPPING THE BUCKET which we now see is filled with HERSHEY'S SYRUP. Marva Sr. is instantly covered head-to-toe in CHOCOLATE. Marva Jr. SCREAMS, slipping in the syrup and tumbling down the stairs. Marva Sr. turns to Hallie, slowly wiping the syrup from her eyes. OVER, we HEAR:

MARVA, SR. (V.O.)
Congratulations, ladies...

INT. MARVA'S TENT - MOMENTS LATER

Annie and Hallie stand side-by-side as Marva Sr. paces in front of them, holding a towel, still wiping off chocolate. Marva, Jr. stands at her side, also spotted in chocolate.

MARVA, SR.
-- That little stunt was the most revolting display of hooliganism ever to take place on these hollowed grounds.

MARVA JR.
A-men.

MARVA SR.
And worst of all, coming from two sisters who should be setting an example for the entire...

ANNIE
-- We're not sisters, ma'am.

Marva Sr. turns, looks at them.

HALLIE
-- We've never even seen each other before.

MARVA SR.
That's impossible.

MARVA JR.
I'm afraid the look-alike thing has been the crux of the problem, Chief.

MARVA SR.
Well, whatever the excuse, I recommend immediate dismissal.

HALLIE
You're sending us home?

MARVA JR.
(sotto)
That does somehow say we failed, doesn't it, Mom?

MARVA SR.
All right, all right... Let me just think...

MARVA JR.
(under her breath)
Uh-oh.

The Girls both bite their lockets, nervously awaiting their fate, as MUSIC BEGINS.

EXT. CAMP GROUNDS - A LITTLE LATER (MUSIC OVER)

The Two Marvas lead Annie and Hallie away from their bunks and up a long winding hill. Hallie balances her duffel bag on her shoulder, as Annie struggles, her arms full of luggage. The rest of the Girls, and we mean, the ENTIRE CAMP, marches in a line behind them.

INT. ISOLATION BUNK - A FEW MINUTES LATER

The Two Marvas catch their breath as they lead Annie and Hallie into a bunk with just two cots and two trunks.

MARVA, SR.
We've got six weeks left at camp and you two are going to spend every glorious one of them - together. You'll eat together, bunk together and do all your activities together. Either you'll find a way to get along or you'll punish yourselves better than I ever could.

MARVA JR.
You'll thank us for this, you'll see.

The Marvas exit, leaving Annie and Hallie alone and worse, with each other. Annie lifts her suitcases onto the bed and neatly starts unpacking her things. Hallie, on the other hand, flips

open her trunk, unzips her duffel and shakes her things out like she's emptying a bag of potato chips into a bowl.

A SIGN

that reads: *Isolation Table - Do Not Disturb.* CAMERA TILTS DOWN to see Annie and Hallie eating at a table in the MESS HALL, directly under the sign. They are separate from the other Campers and eat without speaking. Annie eats a well-balanced meal while she reads a book as Hallie munches on a cheeseburger and plays Game Boy. They never look at each other.

INT. DANCE ROOM - DAY

Annie, wearing a black leotard, her hair in a bun, stands at the ballet barre, practicing her *plies* to *SWAN LAKE.*

Hallie ENTERS in black bike shorts and sports bra, carrying a boom box. She ignores Annie, turns on a *JANET JACKSON* CD and starts practicing a hip-hop routine. Annoyed, Annie TURNS UP *Swan Lake.* Hallie BLASTS *Janet Jackson* right back at her.

INT. BATH HOUSE - NIGHT

Hallie stands in front of the mirror, in pajama bottoms and a T-shirt, combing her wet hair. She wraps a towel around her head as Annie's pal, Crosby enters.

CROSBY
(mistaking her for Annie)
Annie, hi! Oh, man, I can not believe they stuck you with that Hallie person, I feel so bad for you.

HALLIE
(doing her best ENGLISH ACCENT, which is pretty melodramatic)
You have no idea, luv. It's just bloody awful being in isolation with that dreadful little monster. I do miss you so, daahling. Come give us a kiss... Right here on my rosy little cheek. Come, come, don't be shy... I've been ev-uh so lonely.

Crosby gives Hallie a strange look, then kisses her awkwardly on the cheek. Just then, Annie ENTERS, holding her toothpaste and toothbrush.

CROSBY
(leaping away)
Annie!

ANNIE
Crosby?

HALLIE
Guess that makes me Hallie.

Crosby's SCREAM is drowned out by the SOUND of ROLLING THUNDER.

EXT. ISOLATION BUNK - ANOTHER DAY

It's pouring. The wind howls.

INT. ISOLATION BUNK - SAME TIME

Hallie, in flannel p.j.'s and a sweat-shirt, is pinning up postcards and photos above her cot. Annie, in matching sweater and pants, plays solitaire. Now and then, each sneaks a glance at the other.

A sudden GUST of wind blows the door open, sending Hallie's stack of photos flying into the air. Hallie screams, trying to salvage them, as Annie rushes to the door and bolts it shut. Together, the girls tie down the blinds. Annie finds Hallie's favorite stuffed animal, CUPPY, lying on the floor and hands him to Hallie.

HALLIE
Thanks.

ANNIE
Any of your pictures ruined?

HALLIE
(holding torn photo)
Only the beautiful Leo DiCaprio.

ANNIE
Oh, your boyfriend?

HALLIE
(shows her photo)
Yeah, right.
(then)
You've never heard of Leonardo DiCaprio?

ANNIE
I've heard of Leonardo DiVinci.

HALLIE
How far away is London anyway?

ANNIE
From here - six thousand miles. But sometimes, it seems much further. How far away is your home?

HALLIE
California's way at the other end of the country.
(shows her photo)
Actually, here's a picture of my house.

ANNIE
Wow. It's beautiful.

HALLIE
We've got this incredible porch that wraps around the whole house with rocking chairs and a hammock and stables back thataway... and this great pool with a sliding board...

ANNIE
How cool.
(points to the back of a Man)
Who's that?

HALLIE
Oh, that's my Dad... He didn't know I was taking a picture or he would've turned around. He's kinda like my best friend. We do everything together.

Annie reacts strangely, as if chilled, she rubs the goose-bumps on her arms.

HALLIE
What's the matter?

ANNIE
(pulling down her sleeves)
It's chilly in here, that's all.

Hallie crosses to her trunk and takes out a bag of Oreos. Sees Annie watching her.

HALLIE
Want one?

ANNIE
Sure. I love Oreos. At home, I eat them with peanut butter.

HALLIE
(stops, surprised)
You do? That's so weird. So do I.

ANNIE
You're kidding? Most people find that totally disgusting.

HALLIE
I know. I don't get it.

ANNIE
Me either.

The Girls laugh, feel a little guilty for enjoying each other's company, then laugh even harder. Hallie digs a jar of peanut butter from her trunk and opens it. The Girls start eating.

HALLIE
What's your dad like? I mean, is he the kind of father you can talk to or is he one of those workaholic types that says, 'I'll talk to you later, honey', but never really does? I hate that.

ANNIE
I don't have a father, actually. I mean, I had one, once, I suppose, but my parents divorced years ago. My mother never even mentions him. It's like he evaporated into thin air or something.

HALLIE
It's scary the way nobody stays together any more.

ANNIE
Tell me about it.

Both Girls devour their Oreos and peanut butter.

HALLIE
How old are you?

ANNIE
(her mouth full)
I'll be twelve on October 11th.

HALLIE
(chokes)
So will I.

ANNIE
Your birthday's October 11th?
(Hallie nods)
How weird is that?

HALLIE
Very.
(then, realizing)
Hey, it stopped raining. Want to get a popsicle or something?

Annie walks to Hallie and looks her up and down, really studying her, biting on her locket. Hallie, feeling her eyes on her, plays with her necklace.

HALLIE
What's the matter?

ANNIE
Hallie, what's your mother like?

HALLIE
I never met her. She and my Dad split up when I was a baby, maybe even before, I'm not sure. He doesn't like to talk about her... but I know she was really beautiful.

ANNIE
How do you know that?

HALLIE
Because my Dad had this old picture of her hidden in his sock drawer and he caught me looking at it all the time so he gave it to me to keep. I'm really thirsty, you sure you don't want to go to the canteen and get something to drink?

ANNIE
Will you stop thinking about your stomach at a time like this!

HALLIE
At a time like what?

ANNIE
Don't you realize what's happening?!?
Don't you find it peculiar that we both look so much alike and have the same birthday and...
(putting it all together)
Oh man, this is beyond coincidence, this is beyond imagination! I only have a mother,
(MORE)

ANNIE (cont'd)
you only have a father. You've never seen your Mom, I've never seen my Dad. You have one old picture of your Mom, I have one old picture of my Dad but at least yours is probably a whole picture.
(Hallie drifts over to her trunk)
Mine's a pathetic little thing, ripped right down the middle... What are you rummaging in your trunk for?

HALLIE
(turns, holding PHOTO to her chest)
This. It's the picture of my Mom. And it's ripped, too.

ANNIE
(a little spooked)
Right down the middle?

HALLIE
(nods, nervously)
Right down the middle.

Annie rushes to her trunk, wildly tossing out her things. She pulls out a small box, opens it and carefully takes out her RIPPED PHOTOGRAPH. She walks to Hallie, holding it to her chest.

ANNIE
This is so freaky. Okay. On the count of three, we'll show them to each other, okay?

HALLIE/ANNIE
(at the same time)
One... two...
(they put their PHOTOS together)
Three!

INSERT - THE TWO TORN PHOTOS

which, when placed next to each other, fit perfectly, forming one COMPLETE PHOTO. ANNIE'S MOM sits cozily next to HALLIE'S DAD. Behind them, is a life preserver with the name *OE 2* on it.

HALLIE
(biting her nails)
That's my Dad...

ANNIE
That's my Mom...

The Girls stare at the photo, then at each other. A formality of strangeness settles on them. They both reach for their lockets. O.S., the lunch BELL SOUNDS.

ANNIE
That's the lunch bell.

HALLIE
I'm not so hungry anymore. So if your Mom is my Mom and my Dad is your Dad... and we're both born on October 11th, then you and I are... like... sisters.

ANNIE
Sisters?!? Hallie, we're twins!!!

Frozen, Annie laughs then tears come to her eyes. Hallie's eyes fill up and soon tears streak her cheeks. They put their arms around each other and embrace, sobbing. They pull apart, look at each other, smile, then begin to laugh. Hallie bites nervously on her locket.

ANNIE
What's that locket you're biting?

HALLIE
Oh, I got it when I was born. It has my initial "H" on it.

ANNIE
(showing hers)
I got mine when I was born, too. Except mine has an "A" on it.

HALLIE
Now I've got goose-bumps
(realizing)
OhmyGod. I'm a twin?!? There's two of me! I mean, two of us? Wow! This is like... I have to sit down.

Hallie takes a seat on Annie's bed.

ANNIE
(sitting next to her)
Think I'll join you.

They sit for a beat, then:

HALLIE
Can I see your toes?

ANNIE
(pulling off her sneakers)
Sure.

Hallie kicks off her shoes and they hold their feet out in front of them, side-by-side.

ANNIE
Identical! Hands?

They hold out their hands together.

HALLIE
OhmyGod. Exactly the same. Except I bite my nails.

ANNIE
You should stop. See how nice they could look.

HALLIE
What's your favorite color?

ANNIE
Mint Green.

HALLIE
OhmyGodOhmyGod!

ANNIE
(bending her right thumb down to her wrist)
Can you do this with your right hand only?

HALLIE
(bending her left thumb down)
No, but I can do it with my left hand only.

ANNIE
If you could only eat one food for the rest of your life, what would it be?

HALLIE
I don't know. Pizza...

ANNIE
Topped with...?

HALLIE
-- Olives, green pepper...

ANNIE
And...?

HALLIE
-- Anchovies.

ANNIE
OhmyGod. We are twins!

The Girls hug.

INT. MESS HALL - DINNER TIME

Annie and Hallie sit at their Isolation Table, talking a mile-a-minute.

ANNIE
I don't know what our parents fought about but it must've been pretty dreadful for them to bisect us like this.

HALLIE
I can't imagine anyone not getting along with Dad. Everyone loves him.

ANNIE
I know, same with Mom.

HALLIE
Tell me about her, what's she like?

ANNIE
She's a clothing designer.

HALLIE
Get out!

ANNIE
She designs the most beautiful wedding gowns. That's her specialty. She's becoming quite famous, actually. A Princess in Greece just bought one of her gowns.

HALLIE
Wow.

ANNIE
You know what's interesting - neither of them ever got married again. Has your... my... our Dad ever been close to remarrying?

HALLIE
Never. He always says I'm the only girl in his life.

ANNIE
Mom's never come close either. You know what this means, don't you?

HALLIE
Not exactly. You're obviously the older one, you get everything before me. What does it mean?

ANNIE
(leaning in)
Secretly, in their innermost heart of hearts, they must still be in love with each other.

HALLIE
You think so? Then why haven't they tried to see each other all these years?

ANNIE
That's the way true love works. History's filled with stories of lovers parted by some silly misunderstanding. Anyway, Mom can be unbelievably stubborn when she wants to be.

HALLIE
She can't be worse than Dad.

ANNIE
(laughs)
They sound exactly like us.

EXT. ISOLATION BUNK - ESTABLISHING - LATE AT NIGHT

Everything is quiet and peaceful until we HEAR:

HALLIE'S VOICE (O.S.)
OhmyGod!

INT. ISOLATION BUNK - SAME TIME

The room is DARK, Annie is sleeping. HALLIE BOLTS STRAIGHT UP IN BED.

HALLIE
I have a brilliant beyond brilliant idea.
(gets out of bed, paces)
(MORE)

HALLIE (cont'd)
I'm a genius. Annie, wake up, you're related to a bona fide genius.

ANNIE
What are you raving about?

HALLIE
You want to know what Dad is like, right?

ANNIE
I was just dreaming I was on your front porch with him.

HALLIE
-- And I'm dying to know Mom. So what I'm thinking is... Oh man, this is so brilliant, it's scary.

ANNIE
What is it?!?

HALLIE
I think we should switch places. When camp's over, I leave as you and go back to London and you leave as me and go to California.
(off Annie's look)
We can pull it off. We're twins, aren't we?

ANNIE
Twins from different countries, with different accents, different hair-styles, different vocabularies... different everything. Hallie, we're totally and completely, one hundred percent different.

HALLIE
So? What's the problem? I'll teach you to be me and you teach me to be you.
(gets on knees and begs)
C'mon, I gotta meet my Mom.

ANNIE
(gets out of bed)
The truth is, you know, if we switch, sooner or later they'll have to un-switch us.

HALLIE
And when they do, they'll have to meet again.

ANNIE
Face-to-face. After all these years.

HALLIE
I told you I'm brilliant.

INT. DANCE ROOM - DAY

Hallie wears Annie's leotard and Annie wears Hallie's bike shorts and sports bra. Hallie holds a large pad on which she has drawn the layout of her house.

HALLIE
-- Okay, dining room's on the right, but we never eat in there except on Thanksgiving and Christmas. Living room's here... Dad's office is the first door down the hall. You never have to knock, if you do, he'll think it's weird... Down here is...

EXT. LAKE - SUNSET

Annie and Hallie sit on the dock looking through a stack of photos, as the sun sinks behind them. Annie wears Hallie's *Girls Rule* baseball cap.

ANNIE
This is Grandfather.

HALLIE
He's so cute. What do we call him?

ANNIE
Grandfather.

HALLIE
That makes sense.

ANNIE
(showing next photo)
This is Martin. He's our Butler.

HALLIE
We have a Butler?

INT. MAIN HALL - NIGHT

The entire camp is assembled for a screening of *Father Of The Bride, Part II*, and naturally, they're laughing hysterically. Hallie and Annie sit in the middle of the crowd, whispering.

ANNIE
But I never bite my nails!

HALLIE
But I always do. Daddy'll know.

ANNIE
(sits on her hands)
I can't.

HALLIE
Want me to do it for you?

Annie rolls her eyes and starts chewing away.

INT. MESS HALL - MORNING

Annie sits in Hallie's seat and Hallie sits in Annie's. Hallie sips a cup of tea, very lady-like and Annie munches on Fruit Loops.

HALLIE
(with a proper British accent)
I dare say this is frightfully good tea, wouldn't you agree?

ANNIE
(playing Game Boy)
What-ever.

INT. ISOLATION BUNK - DAY

CAMERA PANS the walls which are now covered with charts, photos and diagrams of Annie's London Town House and Hallie's Napa Ranch House. CAMERA COMES TO REST on ANNIE, sitting on a stool in front of a mirror, biting her locket.

ANNIE
Okay, I'm ready.

CLOSE - A DRAWER SLIDES OPEN

and Hallie takes out a comb and a pair of scissors.

CLOSE - ANNIE - CLOSING HER EYES

Hallie steps INTO FRAME, grabs a of clump of Annie's hair and closes her eyes, as well.

ANNIE
Don't shut <u>your</u> eyes!

HALLIE
Oh, right. Sorry. I'm just a little nervous.

ANNIE
You're nervous?!? An eleven year-old is cutting my hair. Go ahead, just do it!

As Hallie raises the scissors...

ANGLE - THE FLOOR

as ANNIE'S HAIR falls in a ring around her feet. A beat and CAMERA TILTS UP to ANNIE staring in the MIRROR at her "new look". Hallie leans in next to her. They are now IDENTICAL in every way.

ANNIE
This is scary.

HALLIE
(New Yawk accent)
Honey, you never looked better.
(realizes something)
OhmyGod!

ANNIE
OhmyGod what?

HALLIE
I have pierced ears!

ANNIE
Yeah...?
(then, panicked)
Oh, no. Forget it! Uh-uh, not happening. Sorry. Wrong number.

HALLIE
Then cutting your hair was a total waste. There's no way I could go to camp with pierced ears and come home without 'em. I mean, come on. Get real.

ANNIE
This isn't fair. I've had to chew my nails, cut off my hair and now you want to punch holes in my ears! You didn't have to do one bloody thing to become me!

HALLIE
Hey, can I help it if I'm a complicated woman with a look entirely my own?

A MATCH

is FIRED UP. Hallie holds a sewing needle over the flame.

HALLIE
(very calmly)
Needle sterilized.

Hallie professionally carries the needle to Annie, who lies on her bed, petrified, holding an ice cube to her ear.

ANNIE
Y-Y-You sure you know what you're doing?

HALLIE
(cool as a cucumber)
I've gone with all my friends to have their ears pierced. Just close your eyes, it'll all be over before you know it. Earring ready?

Annie holds up the earring as her reply.

HALLIE
Okay, just relax. On the count of three, remove the ice. One, two, three!

Annie shuts her eyes TIGHTLY, pulls the ice away as Hallie STICKS THE NEEDLE through Annie's ear lobe. Both Girls SCREAM at the top of their lungs.

CUT TO:

HALLIE - PASSED OUT COLD ON THE FLOOR

Annie, now wearing the earring, gently slaps Hallie's face trying to revive her.

ANNIE
Hal, are you okay? Wake up! Hallie!

Hallie OPENS her eyes.

HALLIE
Are you bleeding to death?

ANNIE
I'm fine. It didn't hurt at all. But I refuse to go through life with only one pierced ear.
(holds up NEEDLE)
Back to work, darling.

Hallie takes one look at THE NEEDLE and PASSES OUT AGAIN.

ANNIE
Hal!

EXT. MAIN LODGE - MORNING

Teary-eyed Campers are hugging good-bye, as they load into the buses and cars.

Crosby, Jackie, Zoe and Nicole hug Hallie and Annie good-bye and climb into their buses. Hallie is now dressed in Annie's blue suit and Annie is dressed in Hallie's overalls.

ANNIE
Okay, so remember, you're going to find out how Mom and Dad met...

HALLIE
-- and you're gonna find out why they broke up...

MARVA JR.
(through her bull-horn)
-- Annie James! Your car's here! Annie James, front and center!

ANNIE
That's you.
(hands her envelope)
Here's your ticket and passport. The plane leaves at noon.
(then)
Also, remember, you've got to figure out a way to bring Mom out to California.

MARVA JR.
Last call, Annie James!

The Girls hug.

HALLIE
Give Dad a kiss for me.

ANNIE
And give Mom one for me.

Hallie nods and takes off. Annie watches her, biting her locket.

ANNIE
OhmyGod! Hallie! I mean, Annie! Hallie!
(MORE)

ANNIE (cont'd)
(Hallie turns)
The lockets!

Hallie rolls her eyes, runs back and the Girls quickly switch lockets, kiss good-bye and Hallie takes off again.

ANNIE WATCHES FROM THE CROWD

as Hallie greets the Limo Driver, climbs in the back seat and speeds off. Annie crosses her arms, then crosses her fingers.

ANNIE
Good luck.

CUT TO:

LONDON

from 10,000 feet.

ANGLE - HALLIE - SEATED BY THE WINDOW

on British Air, just moments before landing.

HALLIE
(to herself)
Okay, this is it. Oh, God, I hope she likes me. Please like me.

INT. BRITISH AIR TERMINAL - A FEW MINUTES LATER

A steady stream of Passengers fill the terminal. Hallie cautiously enters, looking into the SEA OF FACES waiting behind a velvet rope, when she HEARS:

MARTIN (O.S.)
Annie!

Hallie looks up and sees Martin pushing through the crowd, holding a small bouquet of flowers

HALLIE
(with her best British accent)
Maaaw-tin!

She rushes to him and gives him a big hug.

MARTIN
You look fantastic. What did you do to your hair?

HALLIE
Cut it. Do you like it?

MARTIN
Love it. It's the new you!
(notices)
And you got your ears pierced! Give me five, girlfriend!

He puts out his hand to start "the handshake". Hallie looks at him strangely for a moment, then remembers "the handshake" and executes it to perfection.

LONDON - THE SIGHTS

as seen from a moving Limo. We PASS the HOUSES OF PARLIAMENT, WESTMINSTER ABBEY and BIG BEN.

INT. LIMOUSINE - MOVING - SAME TIME

Hallie has the window rolled down, her head resting on her hands, as she soaks up the sights.

HALLIE
This is so amazing! What a city!

MARTIN
Eight weeks at camp and suddenly you act like a American tourist.

HALLIE
That's what camp's for, silly. Makes you appreciate home. I just love how everyone drives on the wrong side here.
(then, realizing)
I mean, here they actually drive on the right side, but after being in America where they drive on the wrong side, which after a while begins to feel like the right side, makes this seem like the wrong side... OhmyGod! Martin! Buckingham Palace!!! Can we stop?!? I'm dying to see one of the guards up close.

MARTIN
You've seen the guards up close a million times.

HALLIE
But never with short hair and pierced ears.

MARTIN
Did they serve you anything funny to drink on that plane?

HALLIE
Please, Martin. Just for a sec.

MARTIN
Just for a sec? Now you're even talking like an American. Oh, dear... Gareth, pull over, will you, old boy?

The Driver pulls up in front of BUCKINGHAM PALACE and Hallie gets out and runs up to one of the Royal Guards. As is the custom, the Guard doesn't look at Hallie, doesn't even blink.

HALLIE
(waves)
Hi, there. How ya doin'?
(no answer, whispers)
My name's Hallie. I'm from California. We don't have anything remotely like you in California. Oh, this is too cool. My Dad has a nutcracker shaped just like you. Same outfit... everything. Is the Queen home? What's she doing? I know you can't answer. Can you blink if she's home?

Suddenly, the Guard clicks his heels, lifts his rifle over his shoulder and snaps to attention. A DOZEN OTHER GUARDS join him, doing the same. Immediately, the other side of the gate is flanked by a MATCHED SET OF GUARDS, all switching their rifles from one shoulder to the other and snapping to attention.

The enormous Gates to the Palace MAJESTICALLY OPEN and a DOZEN PALACE HORSEMEN holding Royal Flags exit in formation, followed by A WHITE ROLLS ROYCE. The Rolls slowly pulls through the Gates and heads directly toward Hallie, who stands frozen among the Palace Guards.

HALLIE
Oh jeez, tell me this isn't happening!

The Rolls comes to a stop in front of Hallie and the tinted window in the back-seat slowly lowers. Hallie starts to fall backwards. The Palace Guard pushes her back upright.

From the back-seat, behind the Driver, QUEEN ELIZABETH leans forward and peers out, crown and all.

QUEEN ELIZABETH
Good afternoon.

HALLIE
Good afternoon.

QUEEN ELIZABETH
What's your name, dear?

HALLIE
Hallie Parker. I mean, Annie James, ma'am. Not Hallie Parker. Sorry. Forgot my name.

QUEEN ELIZABETH
Yes, I have that effect on people. So nice to meet you, Annie James. Thank you for stopping by the Palace today.

HALLIE
Thank you, Your Highness. Very nice to meet you personally like this... I didn't even know you were home. I was excited just to see one of your Guards... I'm supposed to curtsey, aren't I?

QUEEN ELIZABETH
That's okay, my dear, I shan't tell a single soul. I promise.

HALLIE
(nods, stunned)
You shan't? Oh, thank you, ma'am.

QUEEN ELIZABETH
(waves, with a gloved hand)
Time for me to go. Ta-ta.

HALLIE
(waves back, shocked)
Ta-ta.

The window rises and the Rolls pulls off amongst The Queen's Guard.

PALACE GUARD
(through locked teeth)
Now that's a first.

Hallie turns to Martin and the Chauffeur, who watch, their mouths agape.

EXT. 18TH. CENTURY HOUSE - REGENT'S PARK - A LITTLE LATER

An elegant town house on one of London's loveliest streets. The Limousine pulls up and the Driver gets out, opening the back door for Hallie. She steps out and looks up at the house.

HALLIE
(to herself)
This is it, 18 Cumberland Square.

Martin helps the Driver with the luggage as Hallie rushes up the steps. She places her hand on the big round knob and turns it.

INT. TOWN HOUSE

A beautiful, sun-filled house with a fantastic carved staircase. Hallie stands in the foyer, feeling very small.

HALLIE
Hello?

She peeks into the Drawing Room, doesn't see anyone, heads around the stairs, counting the doorways and stops at:

THE LIBRARY

where she sees someone sitting in a leather chair, smoking a pipe, hidden behind *The Financial Times*.

HALLIE
(softly)
Grandfather, I'm home.

Hallie's Grandfather, CHARLES JAMES, a small, dapper man, with a moustache and wearing a Saville Row suit, rises with a smile.

CHARLES
Is that my little girl? That tall gangly thing?

HALLIE
Yes, it's me.

CHARLES
(takes her in his arms)
Did you have a good time, sweet pea?

HALLIE
(buried in his suit jacket)
Uh-huh... Great...

CHARLES
(amused)
What are you doing?

HALLIE
Just smelling.

CHARLES
Smelling?

HALLIE
I'm making a memory. Years from now, when I'm all grown up, I'll remember my Grandfather and how he always smelled of peppermint and pipe tobacco.

He pulls her close, she rests her head on his chest. Then, from the top of the stairs, Hallie HEARS:

ELIZABETH'S VOICE
Annie...!

Hallie looks up to the balcony at the top of the stairs and sees her Mother - for the first time in her life. ELIZABETH JAMES is a natural beauty in her mid-thirties. Hallie walks trance-like to the bottom of the stairs.

HALLIE
Mother?

ELIZABETH
Honey, welcome home!

Elizabeth rushes down the stairs as Hallie flies up toward her. Hallie falls into her Mother's arms, tears flooding her eyes.

HALLIE
I can't believe it's you.

ELIZABETH
And I can't believe it's you and with short hair no less.

HALLIE
A girl I met at camp cut it. Do you hate it?

MARTIN
(entering with the luggage)
I think it looks awesome.

ELIZABETH
So do I. I absolutely love it. And you got your ears pierced?!

Hallie nods.

CHARLES
Looks very chic if you ask me, although nobody ever does.

ELIZABETH
Any other surprises - belly-button rings, tatoos...?

Hallie laughs, shakes her head, looks up at her Mother with tears in her eyes.

ELIZABETH
What is it, sweetie?

HALLIE
I'm sorry, it's just... I've missed you so much.

ELIZABETH
(hugging her)
Can you believe it? It seems like it's been forever.

HALLIE
You have no idea.

INT. ELIZABETH'S BEDROOM - MOMENTS LATER

We hear LAUGHTER OFF-CAMERA then Elizabeth and Hallie ENTER. Hallie takes in the room... it's beautiful, feminine and gracious. Tea has been laid on a corner table. Elizabeth leads Hallie to a small love seat.

ELIZABETH
So tell me all about camp.

HALLIE
Ohmygod, I love your room, Mom... it's so... totally Mom-like.

ELIZABETH
Nothing's new... it's just as Mom-like as it's always been. So... c'mon, tell me... Did you like everyone? Was it fun?

HALLIE
Yeah, it was great and I liked this one girl a real lot, I mean... in particular. She's from California, actually.
(then)
Have you ever been to California?

ELIZABETH
(pouring tea)
Yes... Once. But that was a long time ago, before you were born.

HALLIE
(staring at Elizabeth)
Man-o-Manichevitz... I didn't realize you were so beautiful.

ELIZABETH
Man-o-Manichevitz... I love your new vocabulary.

Just then, Martin knocks on the open door and with disdain, holds up Hallie's Teddy Bear, by it's ear.

MARTIN
I found a stowaway in your suitcase.

HALLIE
OhmyGod, Cuppy.
(Elizabeth turns to her)
He belongs to a girl in my bunk... I don't know how on earth he ended up in my suitcase. Gosh, whaddya know.

MARTIN
Well, since he's not our 'Cuppy', shall we dispose of him?

HALLIE
(retrieving it)
No! I mean, no. I'll mail him to her. She loves this thing a lot. A lot. A lot. She's like slept with that thing her entire life and she could never be like in a foreign country without him. No, no, I'll take care of it, thank you, Martin.

Just then, the PHONE RINGS. Elizabeth answers it.

ELIZABETH
Hello? Hi... Really? Can't you manage without me? Annie just got home from camp... Well, what's the problem?

As Elizabeth talks on the phone, Hallie crosses to the dresser and runs her hand across her Mother's brush, her pearls, smells her perfume, then lifts up a photo of Elizabeth as a little girl. Hallie turns back, looks at her Mom. Elizabeth makes a face about the phone call. Hallie laughs as Elizabeth continues on the phone.

Hallie notices Elizabeth's closet door is open and she enters, gazing at all of her Mother's clothes. She looks at a row of evening clothes and touches the beautiful fabrics.

ELIZABETH
Annie!

Hallie pops out of the closet, worried she's been caught trespassing.

ELIZABETH
Would you mind very much running down to the studio with me?

EXT. KINGS ROAD - LONDON - A LITTLE LATER

Through a LONG LENS, shooting through taxi cabs and traffic, we SEE one very happy Little Girl walking the streets of London, holding her Mother's hand.

A STORE WINDOW - MOMENTS LATER

CAMERA IS CLOSE on a mannequin wearing an EXQUISITE WEDDING GOWN. Above the window is the name *Elizabeth James Designs*.

HALLIE (O.S.)
Wow, that's incredible.

ANGLE BACK to REVEAL Hallie and Elizabeth standing in front of the shop.

ELIZABETH
Really? You don't think it's too over-the-top?

HALLIE
No. I love it. You know who would look really beautiful in that gown? I mean, <u>really</u> beautiful?

ELIZABETH
Who?

HALLIE
You.

ELIZABETH
Me? I think the time change has made you a little loopy. Come on, let's see what all the fuss is about...

INT. ELIZABETH JAMES STUDIOS - DAY

A skylight fills the foyer of this converted town house with a splash of white light. A huge vase of white orchids sit on an antique table. Elizabeth and Hallie climb a circular stairwell, passing a Bridal Boutique on the first floor.

HALLIE
-- You mean you never think about getting married again?

ELIZABETH
No, I like things exactly the way they are, thank you.

An Assistant hurries past them, carrying a veil.

ASSISTANT
Hi, Elizabeth. Hey Annie, welcome home. Great haircut.

HALLIE
Hi... Thanks...
(shuts her yes, thinking hard)
-- Fiona! Yeah, I'm back. Thanks.
(then)
But Mom, seriously, doesn't designing all these wedding gowns ever make you think about marriage... or maybe just think about the 'F' word?

ELIZABETH
(stops)
The 'F' word?!

HALLIE
My 'father'.

ELIZABETH
Oh. That 'F' word. Well, no, actually it doesn't because I didn't even wear a wedding gown when I married the 'F' word.

HALLIE
You didn't? Why not?

ELIZABETH
Hey, how did we get into this discussion anyway?
(they arrive at a large loft filled with people)
(MORE)

ELIZABETH (cont'd)
Okay, here we are. Now let's see what disaster awaits us.

As they step into THE LOFT, we see a PHOTO-SHOOT is in progress. A MODEL wears a beautiful wedding gown as a PHOTOGRAPHER, shoots away. Make-Up, Hair people and Assistants scurry about. MUSIC plays in the B.G. Hallie watches like a kid in a candy store.

PHOTOGRAPHER
Okay, she's here. We're saved.

ELIZABETH
(sotto, to Hallie)
Uh-huh, the pressure's on.

PHOTOGRAPHER
We don't know what to do with the veil. If she wears it, it covers the back of the dress, if she doesn't the dress looks--

ELIZABETH
-- incomplete. Right.
(to Model)
Can you try standing sideways..? Head up, kind of an Audrey Hepburn type... that's it. That's perfect.
(to Assistant)
Now slip the veil on and drape it back... not over her shoulders... straight back, there you go...
(to Model)
Now lift the train in your arms like you're carrying it. Don't worry about the bouquet, you're married now, you gotta learn to juggle... Beautiful. And look happy, it's your wedding day!

The Model laughs as the Photographer reels off shots.

HALLIE
(to herself)
My Mom is too cool.

INT. STUDIO CORRIDOR - MOMENTS LATER

Elizabeth and Hallie make their way down the hall, passing a row of design offices. Two Assistants carry a gown past them.

HALLIE
So what <u>did</u> you wear to marry my Dad?

ELIZABETH
Why the sudden curiosity about your Dad?

HALLIE
Well, maybe because he's never mentioned and you can't blame a kid for wondering...

ELIZABETH
(sticks her head in an office)
I'm going home, kids... See you tomorrow.

Elizabeth and Hallie head back down the circular staircase.

HALLIE
So, what was he like? Really.

ELIZABETH
Who?

Hallie rolls her eyes.

EXT. ELIZABETH JAMES DESIGNS - LONDON - LATE DAY

Elizabeth and Hallie step onto the street.

HALLIE
Mother, you can't avoid the subject forever.

ELIZABETH
Okay. He was quite lovely to tell you the truth. When we met, he was... actually entirely lovely. All right?

HALLIE
(smiles)
All right.

It starts to RAIN. Elizabeth snaps open an umbrella.

ELIZABETH
(puts her arm around Hallie)
Are you cold?

HALLIE
I'm fine.
(looks up at her)
So, did you meet him here in London?

Elizabeth takes Hallie's hand as they dash across the street.

ELIZABETH
We met on the QE 2.

HALLIE
The QE what?

ELIZABETH
The Queen Elizabeth 2. It's an ocean liner that sails from London to New York. I was nervous about flying in those days, so was your father.
(remembering back)
We met our very first night on board the ship, actually. We were seated next to each other at dinner. He's an American, you know.

HALLIE
No kidding?

ELIZABETH
(nods)
We kind of hit it off immediately.

HALLIE
Hey, I love Americans. I mean, if I wasn't British, I'd be an American. So, was it love at first sight?

ELIZABETH
I knew you were going to ask me all these questions one day.
(yells)
Taxi!

Elizabeth raises her arm and hails a cab. It splashes to a stop and they hurry inside.

INT. TAXI - MOVING

Elizabeth and Hallie sit side-by-side.

HALLIE
So, did you see each other every single night?

ELIZABETH
You know, this part of your personality reminds me of you father. You'd think he raised you instead of me.
(looking into Hallie's eyes)
Yes, we saw each other every night, every
(MORE)

ELIZABETH (cont'd)
morning and every hour in-between. Then one night, he popped the question, right there in the middle of the Atlantic.

HALLIE
Cool.

ELIZABETH
And since a ship's Captain can do all kinds of special things, like even marry people...

HALLIE
OhmyGod, you mean, you got married on the QE 2?
(Elizabeth nods)
That's beyond cool. So what happened? You didn't love each other when you weren't in the middle of the Atlantic?

ELIZABETH
I don't know, honey. These things are complicated. I'm very British and you father's very American. I tried living in California, he tried living in London but...

HALLIE
-- It just didn't work out.

ELIZABETH
No, it didn't. Except for having you.

Hallie smiles. Elizabeth puts her arm around her, pulls her close. Hallie sighs.

HALLIE
Dear old Dad. I wonder what he's doing at this very moment?

CUT TO:

DEAR OLD DAD

CAMERA is CLOSE on NICK PARKER and he is lovely, indeed. A smiling, ruggedly handsome guy, who shines among a throng of people waiting anxiously at THE NAPA COUNTY AIRPORT. Suddenly, he brightens and waves.

NICK
Hal! Hey, welcome home, kiddo!

ANGLE - ANNIE WALKING ACROSS THE TARMAC

carrying Hallie's duffel bag over her shoulder. Nervous at first, she breaks into a grin at the sight of her father, waving and smiling at her.

ANNIE
Dad!!!

Annie runs to him and stops just as she reaches him.

ANNIE
(looking up at him)
Dad... Finally...

NICK
Get into these arms, you little punk.

Nick wraps his arms around Annie and pulls her close.

NICK
I hope you had a lousy time at that camp 'cause you're never going back - I missed you too much.
(Annie smiles, Nick looks at her)
What happened to you? Something's changed. Did you get taller?

They walk off, arm-in-arm, into the terminal, Nick carrying Hallie's duffel.

INT. TERMINAL

ANNIE
So, what's up, Dad? How's Chessy and everybody?

NICK
Great. Everybody's great, can't wait to see you. Eight weeks really is too long, Hal. So much has been happening around here.

ANNIE
A lot's happened to me, too. I feel like I'm practically a new woman.

As they walk, Annie keeps peeking at Nick.

NICK
What's the matter? Did I cut myself shaving?

ANNIE
No, it's just seeing you for the first time. I mean, you know... in so long.
(giggles)
You look taller to me, too.

NICK
(pulls her to him)
C'mon, squirt, let's go home.

EXT. NAPA, CALIFORNIA - AERIAL VIEW - DAY

A dark green Suburban drives past picture perfect wine vineyards.

INT. SUBURBAN - MOVING

Nick drives wearing a straw cowboy hat. Hallie sits next to him.

NICK
Hey, by the way, thanks for all those newsy letters. I'm really glad I bought you all that personalized stationary you just had to have.

ANNIE
We meant to write, Dad, but we just got so busy with...

NICK
-- We?

ANNIE
Oh. Me and my friend. I met this girl at camp and we got really close. Practically like sisters. She was a lovely girl.

NICK
'Lovely'? You seem to have gotten very *proper* all of a sudden.
(takes her hand, looks at it)
Still biting those nails.

ANNIE
Dad! You noticed!

NICK
Whaddya mean, noticed? You've been biting them since you got teeth.

ANNIE
But I've decided to stop, Dad. It's a horrid, habit, really it is, Dad.

NICK
'Lovely' girl... 'Horrid' habit? Did I send you to summer camp or finishing school? And why do you keep saying 'Dad' at the end of every sentence?

ANNIE
I'm sorry, I didn't realize I was doing it, Dad.
(realizing she's done it again)
Sorry, Dad.

They both laugh.

ANNIE
Do you want to know why I keep saying Dad...? The truth?

NICK
Because you missed your old man so much?

ANNIE
Exactly! It's because in my <u>whole</u> life, I mean for these past eight weeks, I was never able to ever say the word 'Dad'. <u>Never</u>. Not once! And a Dad is an irreplaceable person in a girls' life. I mean think about it, there's a whole day, devoted to celebrating Fathers, right? Just imagine, someone's life without a Father. Never buying a Father's Day card, never getting their Father a birthday present, never sitting on their Father's lap, never being able to say, 'Hi, Dad', 'What's up, Dad?', 'Bye, Dad, catch you later, Dad'. A baby's first words are always Dada, aren't they? Then there's 'Daddy', 'Daddio', 'Pop', 'My old man'... Not to mention, 'Wait 'til your father gets home' and...

NICK
-- So, let me see if I get this... you missed being able to call me Dad.

ANNIE
Yeah. I really have, Dad.

Nick smiles as he turns in under a wooden sign that says *Parker Vineyard and Winery.* Annie looks out the window.

ANNIE
OhmyGod.

NICK
Now you sound like your old self.

EXT. NICK AND HALLIE'S HOUSE - DAY

A rambling Victorian-style ranch house, with a wide porch that wraps around the entire facade. Nick toots the HORN as he drives down the long gravel driveway. SAMMY, a big golden mutt, races after the car, barking.

JOSE, Nick's right-hand man, arrives from the side of the house, drinking a small bottle of juice. He opens the Surburban's door for Annie.

JOSE
Well, look who finally decided to come home.

ANNIE
Hey, Jose.

JOSE
Did your old man tell you we decided no more camp for you?

ANNIE
(climbing out)
Yeah, he told me.

JOSE
(hugging her)
It got too quiet around here, Hal. We couldn't stand it. Nobody blasting music, nobody playing hide and seek in the vineyards, nobody getting stuck up on the roof...

Annie laughs as the screen door swings open and CHESSY EXITS, humming as if she's a one-woman welcome home band. Chessy, the most lovable woman on the planet, early thirties, warm eyes, great sense of humor, lifts Annie right off her feet.

CHESSY
Hell-o, Gorgeous! You grew, you lost weight, you look fabulous, we missed you, don't let these bums talk you out of going back to camp. You're a growing girl. You need adventure. You hungry? I made cornbread and chili. Why're you so quiet? What's wrong?

ANNIE
I'm just so happy to be home.

NICK
(passes, carrying Hallie's duffel)
Did I hear something about cornbread and chili?

CHESSY
It's on the stove...
(without even looking)
Wipe your feet, Jose!

Chessy looks Annie over, hugs her again.

CHESSY
You've changed, Hal... I can't put my finger on it, but something about you has definitely changed..

Sammy bounds down the steps of the porch.

ANNIE
Really? Me?
(then)
Hi, Sammy!

Sammy sniffs at Annie's shoes, looks up at her, then backs off suspiciously, BARKING at her.

CHESSY
What's with you, goofball! It's Hallie.

Sammy continues BARKING.

ANNIE
I probably smell like camp, that's all.

Annie runs up the porch steps, followed by Chessy.

CHESSY
(to Sammy)
What's wrong with you? It's like you didn't even recognize her.

INT. HOUSE

A spacious comfortable ranch house with high ceilings and panoramic views of Nick's vineyards.

ANNIE
(taking it all in)
Wow! It's even better than the pictures.

CHESSY
Whaddya want to do first, kiddo - unpack or eat? Or eat, then unpack? Or, we can eat while we unpack.

ANNIE
You mean I can eat in my room?

CHESSY
(looks at her like she's nuts)
Yes, I would say that's a definite possibility.

As Chessy and Annie head up the stairs, Nick ENTERS, eating a big bowl of chili.

NICK
Hal, when you're done, come on down, there's someone I want you to meet.

ANNIE
(looks down at him)
Okay, Dad.

NICK
(smiles)
Okay, Hal.

Annie continues up the stairs, suddenly stops. Turns to Chessy.

ANNIE
Someone he wants me to meet?

CHESSY
(on the sly)
He didn't tell you?

ANNIE
Tell me what?

Annie HEARS the SOUND of A WOMAN LAUGHING. She looks down.

ANNIE'S VIEW - THE LIVING ROOM BELOW

Nick turns as MEREDITH BLAKE enters from the patio. Meredith is a tawny beauty of twenty-six, wearing a chic sleeveless dress, sleek hair and heels. Nick takes her hand.

Annie turns back to Chessy and mouths "Who is that?" Chessy motions for Annie to follow her upstairs.

INT. HALLIE'S ROOM

Sunny, warmly furnished with lots of books, CD's, Horse Show ribbons and toys. The French doors are wide open and a gentle breeze billows the curtains.

ANNIE
Who's the blonde?

CHESSY
Hal, it's none of my business how your father makes a fool out of himself, you understand? He's a big boy, he can do what he wants.

ANNIE
Right. So who is she?

CHESSY
Her name's Meredith Blake. She's a publicist from San Francisco. Your father hired her at the beginning of the summer to do some publicity for the vineyard and if you ask me, she's done a better job selling herself than the grapes.

ANNIE
Whaddya mean?

CHESSY
Look, you and I know your Dad's no suave debonair Bachelor of the Month-type, so I wonder what a young hot thing like her sees in a guy who walks around with his shirt-tail hanging out and his cereal bowl full of chili. Then I realized, there's a million reasons why that girl's giggling and they're all sitting in the Napa Valley Community Bank.

ANNIE
You mean you don't think she even really likes Dad...

CHESSY
-- What do I know? But I'll tell you one thing. This one could give Sharon Stone femme fatal lessons. She's got your father eating out of the palm of her hand. They ride together, they swim together, they're out to dinner every night. Not to mention she treats yours truly like 'the shlepper help' of all time which has really endeared her to me, as you can imagine. But you go down and meet her and see for yourself. Don't let me influence you.

INT. LIVING ROOM - A FEW MINUTES LATER

Annie bounds down the stairs, wearing sunglasses and a faded *Parker Vineyards* T-shirt over a bathing suit. She looks around, sees lots of PHOTOGRAPHS of Nick and Hallie when Hallie was a baby.

ANNIE
(admiring a photo)
We were such a cute baby.

She's distracted when she HEARS Meredith's LAUGH. Annie lowers her sunglasses, peering over them at Meredith lounging by the pool ogling Nick.

EXT. POOL

Annie joins Nick and Meredith under an umbrella. The vineyards and mountains cascade down from the pool creating an incredible vista.

NICK
There's my girl! Hal, I want you to meet a friend of mine. Honey, this is Meredith Blake.

ANNIE
(waves)
Hi...

MEREDITH
Hi. Wow. I can't believe I'm finally meeting the famous Hallie. I've looked forward to this all summer.

ANNIE
Really? Well... here I am.

MEREDITH
Nicky, she's adorable.

Nick blushes as Annie mouths "Nicky."

MEREDITH
The way your father talked about you I expected to meet a little girl but you're so grown up...

ANNIE
I'll be twelve soon. How old are you?

MEREDITH
(a little thrown)
-- Twenty-six.

ANNIE
Only fourteen years older than me. How old are you again, Dad?

NICK
Oh, suddenly she's interested in math. I'm gonna get some more chili and a bottle of champagne to celebrate.

ANNIE
What are we celebrating?

Nick pauses.

MEREDITH
(jumping in)
You're home-coming of course.

Nick and Meredith exchange a quick look which is not lost on Annie. Nick heads toward the house as Annie sits by the pool, dunking her feet in the water. A cell-phone RINGS, Meredith flips it open.

MEREDITH
Hello. Yes, Reverend Mosby... Uh-huh. I'll certainly ask him but I doubt if he'll be available. I understand it's for a local charity. Um-hmmm... I'm writing it all down.
(she writes nothing down)
Okay, got it. Sounds very worthwhile, I agree but unfortunately, I see that Mr. Parker will be out of the country those days. Yes, I'll be sure to mention it to
(MORE)

MEREDITH (cont'd)
him. Thank you.
(snaps phone shut)
So. How was camp, Hal? Was it fabulous?

ANNIE
Yes, I loved it actually. My Dad's going out of the country? When?

MEREDITH
No, no, I just had to say that to get him out of something.
(changing the subject)
You know I never heard a man talk about his daughter the way Nicky talks about you. You two are obviously incredibly close.

ANNIE
We're closer than close. We're all each other has...

Annie does a huge cannonball into the pool, SPLASHING water all over Meredith. Pissed, but controlling it, Meredith walks to the edge of the pool picks up a towel and pats herself dry as Annie POPS to the surface.

ANNIE
Sorry, did I get you wet, Mer?

MEREDITH
(trying to be sweet)
Just a little, Hal.
(then)
Hey, guess what? Your Dad took me riding the other day and he let me ride your horse. I hope that's okay with you.

ANNIE
Oh, sure. Sprout's used to strange women riding her. Not that you're strange or anything. Actually, compared to the others, you seem relatively normal.
(she floats on her back)

MEREDITH
(curiosity getting the best of her, walks to Annie)
Others? What others?

ANNIE
What others? Puh-leeze.
(laughs hysterically, sees Meredith's concern)
You want the 411?

MEREDITH
The 411?

ANNIE
The 'information'... the lowdown on the other women. Can't say that I blame you. I'd want to know if I was number twenty-eight... I mean... number twenty-nine in a man's life.

MEREDITH
I'm number twenty-nine?!

ANNIE
Well, yes but I didn't start counting 'til I was about four. God knows how many there were before then. It's always the same routine... horseback riding through the vineyards... long romantic dinners with his special reserve label wine... moonlight swims...
(Meredith nods, intrigued)
But I always say, it's none of my business if a man his age wants to make a fool out of himself. Although, maybe he's changed and you're the real thing, Mer.

Just then, Nick arrives with a bottle of Champagne.

NICK
Okay, here we go. A bottle of my special reserve label. You girls find something to talk about while I was gone?

Annie smiles and dives under the water, just like a little angel.

NICK
Does that mean 'yes'?

MEREDITH
It sure does.

EXT. ELIZABETH'S TOWN HOUSE - LONDON - FOLLOWING MORNING

OVER, a PHONE RINGS.

INT. FOYER - SAME TIME

Grandfather walks right past the RINGING PHONE, reading the morning paper. Elizabeth stands at the top of the stairs, slipping on pair of heels.

ELIZABETH
-- Somebody grab that, please.

Martin passes through carrying a tray with coffee on it. He picks up the phone, balancing the tray with his other hand.

MARTIN
James residence... Annie?

Hallie walks by.

HALLIE
Yes, Martin?

MARTIN
(does a double-take)
Oh dear, it sounded just like you on the phone.
(into phone)
I'm sorry, who did you wish to speak with? Annie? Of course. One moment, please.
(hands Hallie the phone)
A Mildred Plotka for you... Sounds like your twin.

HALLIE
My twin? Very funny.
(into phone)
Hello? Oh, Mildred, how you doin'?

INT. HALLIE'S BEDROOM - NAPA, CALIFORNIA - MIDNIGHT

Annie holds the phone as she crosses the bedroom, sneaks into the BATHROOM and locks the door.

ANNIE
(as herself)
Hey! How's it going over there?

HALLIE
(also as Annie)
Oh, everything's quite lovely here. We're expecting a bit of rain today but Mildred, can you... hold on for a moment?

Hallie sees the coast is clear and ducks into the hall closet, shutting the door just as Martin walks past. He does another double-take... Where'd she go?

INSIDE THE CLOSET - SAME TIME

Hallie pulls a string above her head, turning on the light.

HALLIE
(as herself)
Okay, now I can talk. OhmyGod, Mom's incredible. I can not believe I've lived my entire life without knowing her. She's beautiful and fun and smart and I love the gowns she designs and I got her talking about how she and Dad first met and what happened between them and if you ask me--

INTERCUT - HALLIE AND ANNIE

ANNIE
(WHISTLING into phone)
-- Hallie! Stop! We've got a major problem. You're going to have to bring mother out here immediately.

HALLIE
Immediately? Are you nuts? I've had one day with her. I'm just getting to know her. I can't. I refuse.

ANNIE
But this is an emergency. Dad's in love.

HALLIE
(laughs)
Get out of here. Dad doesn't fall in love. I mean, not seriously.

ANNIE
Trust me, he's serious about this one. He's always holding her hand, kissing her neck, waiting on her hand and foot.

HALLIE
(sinking to the floor)
He is...?

ANNIE
It's disgusting.

HALLIE
Well, you'll just have to break 'em up. Sabotage her. Do whatever you have to.

ANNIE
I'm trying but I'm at a slight disadvantage - I only met the man twelve hours ago. You've got to get back here to help me.

HALLIE
Annie, I can't. I want more time with Mom.

Hallie FINDS A CANDY WRAPPER in one of Annie's coat pockets, WRINKLES it over the receiver making it SOUND LIKE STATIC.

HALLIE
Annie, are you still there? I can barely hear you... Ann....
(clicks the receiver)

ANNIE
I'm here! What are you..?

HALLIE
(wrinkles the wrapper)
Operator...! Operator...! Sorry, think I lost you, Annie.

ANNIE
(knowing what's up, holds receiver out from her ear)
Thanks for your help, Hal.

INT. FOYER - LONDON - SAME TIME

Hallie creaks open the closet door and crawls out on all fours, only to find her Mother, Grandfather and Martin standing in the FOYER, all looking down at her.

HALLIE
I had a phone call. From a friend at camp. It's an old camp tradition... Talk to your best friend from inside a closet... kinda stupid, I know but...
(rises, replaces the phone on the table, sighs)
So... Breakfast anyone?

CUT TO:

TWO PLATES LOADED WITH BACON, EGGS, TOAST AND PANCAKES

ANGLE BACK with Chessy, as she carries the plates across the KITCHEN to Annie.

CHESSY
Okay, here we go, most important meal of the day... Eggs sunny side up, bacon, toast and just in case you're really hungry... a stack of humongous chocolate chip pancakes which smell incredible, if I do say so myself.

Chessy places all of this in front of Annie.

ANNIE
(not too interested)
Thanks, Chessy.

Chessy waves her hand over the food, sending it's aroma toward Annie.

CHESSY
Not hungry again? You hardly ate your chili, your favorite food and now you're not eating your breakfast. You're not sick, are you?

Chessy puts her hand on Annie's forehead, then joins her at the kitchen table.

ANNIE
I'm fine, I promise. Where's Dad?

CHESSY
He and Miss--
(imitating Meredith)
'I'll just have half a grapefruit, thank you' left about an hour ago. You overslept and he didn't want to wake you. Of course, I'd oversleep too if I was up at midnight making mysterious phone calls from my bathroom.

ANNIE
Oh, that. I was calling a friend from camp. Mildred. She lives in New York.

CHESSY
Oh, I see and you wanted to call Mildred at a time that was convenient for her. Because of the time difference.

ANNIE
Exactly. Because of the time difference.

CHESSY
Uh-huh. So you waited until it was three in the morning her time. That makes perfect sense.

ANNIE
Actually, it was seven at night her time. You see she lives in New York but she was on vacation with her family in Bora Bora.

Annie takes a bite of bacon and gives Chessy a smile. Chessy gives her a stare.

CHESSY
Very smooth. Your Dad wants you to go over to his office as soon as you're done with breakfast.

ANNIE
He does? Thanks.
(shoves bacon in her mouth)
I'm done.

She rises as Sammy enters, sees Annie and GROWLS as he scoots around her.

ANNIE
That dog has gotten so weird! Bye, Chessy, thanks again for breakfast. It was great.

Chessy looks down at the plate of untouched food. Annie pushes on the screen door but it goes nowhere.

CHESSY
(watching her carefully)
Pull, Hal.

Annie laughs, pulls on the door and runs out. CAMERA MOVES IN on Chessy, wondering what's going on.

INT. PARKER VINEYARDS - BARREL ROOM - A LITTLE LATER

Nick and Annie walk through a huge vaulted room that houses hundreds of wooden barrels filled with wine.

NICK
(puts his arm around her)
Honey, I'm glad you're here, there's something really important I want to talk to you about.

ANNIE
That's funny because there's something really important I want to talk to you about.

NICK
Okay, you go first.

ANNIE
No, you.

NICK
Okay, I want to talk to you about Meredith.

ANNIE
And I want to talk to you about my mother.
(then)
What about Meredith?

NICK
(thrown)
W-W-What about your mother?

ANNIE
Dad, I'm almost twelve, how long do you expect me to buy that story that The Stork dropped me on your doorstep?

NICK
C'mon, Hal, we've talked about your mother...

ANNIE
No we haven't. Not really. A girl needs more in life than half of a crumpled old photograph. Dad, I'm almost a teenager, face it, I need a mother.

NICK
You know what? You're right. You do. Which brings me to--

They turn a corner and bump into MEREDITH who is walking with her British assistant, RICHARD.

NICK
-- Meredith!

MEREDITH
Hi.
(noticing Annie)
Hello, Hal.

ANNIE
Hi there.

MEREDITH
Hallie, this is my assistant, Richard. Richard, this is Nick's daughter, the one I've been telling you so much about.

RICHARD
(stuffy British accent)
Oh, hello. How are you, luv?

ANNIE
(with her best British accent)
Oh, don't tell me you're British? How lovely.

NICK
(surprised, to Annie)
How'd you do that?

RICHARD
You do an absolutely marvelous British accent.

ANNIE
Yours isn't bad either, old chap.

Richard laughs.

MEREDITH
(whispers to Nick)
Did you tell her?

NICK
Almost.

MEREDITH
Hey, if you're free later, why don't we all have lunch on the terrace?

NICK
Actually, I promised Hal we'd hang out together this afternoon.

Annie smiles.

MEREDITH
No problem.
(starts off)
I've got plenty to do... I'm working on a new label design , Nicky... featuring Y-O-U. You're gonna love it.
(MORE)

MEREDITH (cont'd)
(throws a kiss)
See you for dinner, darling. Bye, Hals.

TRACKING ANGLE - MEREDITH AND RICHARD

As they walk away.

MEREDITH
(sotto, to Richard)
First change I make in that household is to send that two-faced little brat off to boarding school in Timbuktu.

RICHARD
(an exaggerated shiver)
Oooooooo. Ice woman.

MEREDITH
And proud of it, babe.

EXT. HILLTOP - OVERLOOKING NAPA VALLEY - A LITTLE LATER

A beat and Nick and Annie gallop on horseback OVER THE CREST of the mountain. As they slow their horses to a walk.

NICK
So, you excited about our camping trip?

ANNIE
What camping trip?

NICK
What camping trip? The one we go on every summer before you go back to school.

ANNIE
Oh, that camping trip. Yeah, sure... I can't wait.

NICK
So, Hal, what do you think of Meredith?

ANNIE
As what, Dad? Your publicist? Your friend? Your...?

NICK
-- Just what do you think of her... as a person?

ANNIE
Well, she's cute, she has nice hair, good teeth, she can spell the word YOU... I
(MORE)

ANNIE (cont'd)
don't know. Honestly, Dad, the woman's a complete stranger to me. Why do you want my opinion anyway?

NICK
(takes a beat)
Well, I'll tell you why... because believe it or not, honey...

ANNIE
(cutting him off)
-- Race you back to the ranch, Dad!

Annie jams her heels into Sprout's flanks and the horse takes off like a bat out of hell.

NICK
Hallie, I'm trying to tell you something!

EXT. HOUSE - MOMENTS LATER

Out of breath, Annie runs up the porch steps and throws open the screen door.

INT. LIVING ROOM

Annie stops, catches her breath. She's a little panicky.

ANNIE
(to herself)
I'm in so over my head here. I can't handle this alone. I just can't. I'm only one kid.

Chessy PEEKS HER HEAD AROUND THE CORNER of the arm chair she's been sitting in.

CHESSY
You got something you'd like to share with the class?

ANNIE
(jumps, frightened)
Oh, Chessy, you gave me a fright!

CHESSY
I gave you a fright?

ANNIE
You scared me. I didn't know you were like, in here.

CHESSY
(rising)
You sure there's nothing you want to talk to me about? Like maybe why Sammy never comes near you anymore or why your appetite's suddenly changed or why all of a sudden you're neat as a pin and using expressions like, 'You gave me a fright.'

ANNIE
Chessy, I changed a lot over the summer, that's all.

CHESSY
If I didn't know better, I'd say it's almost as if you were...
(shakes it off)
Oh, never mind, that's too impossible.
(turns to leave)

ANNIE
-- Almost as if I were who, Chessy?

CHESSY
Nobody. Nobody. Forget I even mentioned it.

ANNIE
Almost as if I were... Annie?

Chessy stops, stunned, goose-bumps popping up all over.

CHESSY
You know about Annie?

ANNIE
I am Annie.

Just then, Nick ENTERS, also a little out of breath.

NICK
-- Why'd you take off like that? I told you I wanted to talk to you about something? Chessy, why are you looking at her like that?

CHESSY
(with a start)
Like what? I'm not looking at her any special way.
(eyes tearing up)
I'm looking at her just like I've looked at her for eleven years. Since the day she
(MORE)

CHESSY (cont'd)
came home from the hospital, six pounds, eleven ounces, twenty-one inches long.
(crying now)
This is how I look at her. Can I hug her?

Chessy, all broken up, hugs Annie like she's hugging her for the first time.

CHESSY
She's so beautiful and so big.

Annie gives Chessy a look that says, 'Please don't say anything!'

CHESSY
I'm gonna go make you something special to eat. What would you like? Oh, it doesn't matter. I'll whip up everything we've got.

Chessy takes off as Nick approaches Annie.

NICK
Why's everybody acting so nutty around here? Hal, we gotta talk.

ANNIE
Okay. Shoot.

NICK
Honey, look... I want to know what you think about making Meredith part of the family?

ANNIE
Part of our family?

NICK
Yes.

ANNIE
I think it's an awesome idea. Inspired. Brilliant really.

NICK
You do?

ANNIE
Totally. It's like a dream come true. I've always wanted a big sister.

NICK
Honey, I'm afraid you're kind of missing the point.

ANNIE
No, I'm not. You're going to adopt Meredith. That is so sweet, Dad.

NICK
I'm not going to adopt her, I'm going to MARRY her.

ANNIE
(leaping up)
Marry her?!? That's insane! How can you marry a woman young enough to be my big sister?!?

She starts ranting and raving, then slips into *French*.

NICK
Hal, calm down.
(realizing)
Now you speak French?!?

ANNIE
I learned it at camp.
(takes a breath)
Okay, I'm sorry. Let's discuss this calmly and rationally...

NICK
And in English, if you don't mind. Man, what has gotten into you?

ANNIE
Nothing. It's nothing... Just... Just...
(lets it all out)
Dad, you can't get married! It'll totally ruin completely everything!!!

Annie storms out. Nick notices Chessy standing in the doorway, biting her nails.

CHESSY
Don't look at me, I know nothing.

A HORN HONKS O.S. Nick looks out the window and SEES Meredith getting out of her red Mercedes convertible. Nick sinks into a chair, as he hears Hallie's DOOR SLAM upstairs.

NICK
Maybe I am too old for this.

Meredith sweeps into the room, wearing sunglasses.

MEREDITH
(to Nick)
Hi, doll.

She sits on Nick's lap, wraps her arms around him. Kisses him. Kisses him again.

MEREDITH
(running her fingers thru his hair)
You look stressed, baby. How about a Martini?

NICK
How about a double?

Meredith snaps open her purse and takes out a Tiffany box. She removes a small SILVER BELL which she holds up and RINGS.

MEREDITH
Chessy?

She RINGS it again. Nick gives her a curious look.

MEREDITH
Don't you love it? It's just what we need. It's such a big house.

She RINGS again. Chessy appears, not too wild about the bell.

CHESSY
You rang?

MEREDITH
Two Martinis, please. And make Mr. Parker's a double.

Chessy just stands there.

NICK
Please, Chess. I'm getting a migraine...

Chessy holds her shirt tails out as if they were a skirt and curtseys.

MEREDITH
(watching her leave)
I don't know if a uniform will make her look better or worse.

NICK
(rubbing his temples)
I told Hallie.

MEREDITH
You did? And?

NICK
She went ballistic. Started yelling in French, which I didn't even know she spoke, I just don't get her lately...

MEREDITH
Nicky, this reaction is totally classic. It's 'Daddy's Getting Remarried - 101'. I'd worry if she didn't react this way. Look, why don't I talk to her... woman to woman.

NICK
She's a little sensitive about you right now.

MEREDITH
(kisses him)
That's why I need to do it. We've got to break the ice sometime.
(unbuttons Nick's shirt button)
Wear your shirt like this... I like when I can see a little chest hair.

INT. HALLIE'S ROOM - MOMENTS LATER

Hallie sits on her deck, feet propped-up on the bannister, shuffling a deck of cards. Meredith appears behind her, knocking on the open door.

MEREDITH
Knock-knock.
(Annie turns)
Can I join you?

ANNIE
(shrugs)
Sure.

MEREDITH
Guess the news of the engagement came as a bit of a shock, huh?

ANNIE
Basically.

MEREDITH
You know, I remember what it was like to be eleven. I had my first beau at eleven.
(MORE)

MEREDITH (cont'd)
It's a wonderful age. You're starting to feel like a woman and believe it or not soon you'll understand what it's like to be in love.

ANNIE
Me? I don't think so. I don't even have my twelve year-old molars yet.

MEREDITH
Well, take it from someone who got their molars very early in life... being in love is a fantastic mystery that takes a man and woman on a magical journey to a place...

ANNIE
-- I don't mean to be jerky when you're trying to be all mushy and everything but I think I know what mystery my Dad sees in you.

MEREDITH
You do?

ANNIE
You're young and beautiful and sexy and hey, the guy's only human. But if you ask me, marriage is supposed to be based on something more than just sex, right?

MEREDITH
Boy, your father underestimates you.

ANNIE
But you won't, will you, Meredith?

They study each other carefully.

MEREDITH
So what if I'm young and beautiful? That's not a crime, you know. And for your information, I adore your father. He's exactly the kind of man I always planned on marrying. This is the real deal, honey and nothing you do is going to come between us. The reality is, angel, you are no longer the only girl in Nick Parker's life. Get over it.

ANNIE
If this is the real deal, then my Dad's money has nothing do with you wanting to marry him, right?

MEREDITH
I hope you're not suggesting I'm marrying your father for his money.

ANNIE
All I know is, I've seen Cinderella a few zillion times and I'd rather not end up scrubbing the floors and befriending all the birds in the neighborhood while you're having breakfast in bed... if you get my drift?

MEREDITH
You are unbelievably out of line, young lady.
(rising)
Now you listen and listen good. I'm marrying your father in two weeks whether you like it or not. So I suggest you do not tangle with me anymore. You're in way over your head. Is that clear?

ANNIE
Crystal.

CLOSE ANGLE - A RINGING FAX MACHINE

as a FAX slithers out. A HAND reaches for the FAX. ANGLE BACK to see Martin, standing in ELIZABETH'S KITCHEN in LONDON. He looks at the FAX quizzically, then carries it into:

THE DINING ROOM

where Hallie is eating dinner with her Mother and Grandfather. Martin refills the adults' wine glasses, holding the FAX behind his back as he pours.

ELIZABETH
This is fantastic wine by the way, Martin.

HALLIE
May I have a sip?

ELIZABETH
(offering her a sip)
I don't think you're going like it.

Hallie swirls the wine confidently, passes it under her nose, then takes a healthy sip.

HALLIE
If you ask me, the bouquet is a little too robust for a Merlot. But then again, I'm partial to the softer California grape.

Elizabeth and Grandfather laugh, as Martin moves next to Hallie, holding the FAX behind his back. Hallie cocks her head to read it.

CLOSE - THE FAX

It's a drawing of SAMMY, Hallie's dog, laying on the front porch of Hallie's house. A CARTOON BUBBLE coming out of his mouth says *911!*

Hallie bends over so far to read the FAX she FALLS OFF HER CHAIR and RIGHT OUT OF FRAME.

ELIZABETH
Honey, are you okay?

HALLIE
Had one sip too many, I guess.
(getting up)
You know, Mother, I feel like I could use a bit of fresh air. Would it be okay if I stepped outside for a moment?

ELIZABETH
Of course. Are you okay? Would you like me to come with you?

HALLIE
No, no. I'll be fine... Just got a touch woozy, that's all.

Hallie wipes her mouth with her napkin and excuses herself. Her Grandfather watches her closely as she EXITS.

EXT. SHEPHERD'S MARKET - LONDON - EARLY EVENING

Hallie hurries down the picturesque street, turns a corner, spots a phone and rushes to it. She pulls the door closed and dials the Operator.

HALLIE
Yes, I'd like to make a collect call to California, please. Area code 707...

INT. HALLIE'S ROOM - NAPA - SAME TIME

Annie paces, biting her nails for real now. The PHONE RINGS. She pounces on it in mid-ring.

ANNIE
Hello? Yes, I'll accept the charges. Hallie, thank goodness you got my fax. I'm absolutely desperate.

HALLIE (O.S.)
What's up? Why the 911?

INTERCUT - ANNIE AND HALLIE

ANNIE
Dad's getting married.

HALLIE
(laughs)
Whaddya mean, getting married?

ANNIE
I mean black tie, white gown, the whole enchilada. The wedding's in two weeks so, if there's any hope of getting Mom and Dad back together, we've got to do it fast.

Outside the Phone Booth, a MAN reads the evening paper, waiting to use the phone.

HALLIE
Okay, Mom and I are going to the theatre tonight so I'll drop the bomb on her first thing in the morning.

ANNIE
Give Mom a kiss for me, willya. And Grandfather, too. And Hallie, hurry.

EXT. PHONE BOOTH

Hallie hangs up and steps out of the booth, BUMPING INTO the Man who's been waiting.

HALLIE
Oh, excuse me.

The MAN turns around. It's Hallie's GRANDFATHER.

HALLIE
Uh-oh...

GRANDFATHER
What do you say you and I take a little stroll in the park, young lady.

Hallie bites her locket as her Grandfather leads her into the park.

EXT. JAMES TOWN HOUSE - ESTABLISHING - MORNING

INT. ELIZABETH'S BEDROOM - SAME TIME

Elizabeth sits up in bed, in white satin pajamas, finishing a cup of coffee and a phone call to Paris. She sketches a wedding gown on a pad as she talks.

ELIZABETH
(in *French*)
Oui, Mademoiselle. I will have the sketch to you by tomorrow. I look forward to hearing from you. Thank you. Au revoir.

Hallie appears in the doorway, listening to her mother talk on the phone. Grandfather walks by and gives Hallie a little nudge, pushing her into the room.

ELIZABETH
Hi, sweetie. Come on in.

Elizabeth pats the bed. Hallie crosses and climbs in next to her mother.

ELIZABETH
(with her arm around Hallie)
I have to finish this sketch and Fed Ex it to Paris, then how about you and I go out to lunch and spend the rest of the day getting lost in Harrods?

HALLIE
(nervously)
I can't, Mom, sorry, I have to go out of town today.

ELIZABETH
You have to to go out of town?
(thinks she's kidding)
And where may I ask are you going?

Hallie SQUIRMS UNDER THE COVERS, entirely disappearing.

ELIZABETH
Annie?

HALLIE'S VOICE
(from under the covers)
That's where I have to go. I have to go see Annie.

ELIZABETH
(playing along)
I see. And where would Annie be?

Hallie's SHAPE SQUIRMS further UNDER the covers.

HALLIE'S VOICE
In Napa with her father, Nick Parker.

CLOSE - ELIZABETH

as it hits her. Her eyes widen. She looks up to see HER FATHER leaning in the door frame, puffing on his pipe. He nods. Elizabeth's eyes instantly fill with tears. She lifts the covers to see Hallie, hiding, scared to death.

ELIZABETH
You're not Annie?

HALLIE
That would be correct.

ELIZABETH
You're Hallie...

HALLIE
I am.
(crawls out from under covers, then with her American accent)
Annie and I met at camp and we decided to switch places. I'm sorry, but I'd never seen you and I'd dreamt of meeting you my whole life and Annie felt the exact same way about Dad, so we just sorta switched lives. I hope you're not mad because I love you so much and I just hope one day you can love me as me and not as Annie.

ELIZABETH
Oh, honey, I've loved you your whole life.

She takes Hallie in her arms.

ELIZABETH
Why didn't you tell me it was you all along?

HALLIE
(thru teary eyes)
I was scared.

ANGLE - DOORWAY

where Martin stands, BAWLING hysterically. Grandfather gently steps in and shuts Elizabeth's door. Martin falls into Grandfather's arms, heaving.

MARTIN
I've never been so happy in my entire life.

Grandfather pats him gently.

INT. ELIZABETH'S ROOM - SAME TIME

Hallie and Elizabeth break from their hug. Elizabeth wipes her tears.

HALLIE
I guess you have to switch us back now, huh?

ELIZABETH
Legally, you belong to your father and Annie belongs to me.

HALLIE
'His' and 'Hers' kids. No offense, Mom, but this arrangement really sucks.

ELIZABETH
I agree, it totally sucks. I don't want to lose you now that we've been together.

HALLIE
Well, then I guess we'll just have to fly to Napa, see Annie and Dad and work this whole thing out.

ELIZABETH
I guess we will.

HALLIE
Will you be nervous about seeing Dad again?

ELIZABETH
No, of course not.
(as if it's preposterous)
(MORE)

ELIZABETH (cont'd)
I can handle seeing Nick Parker after all these years. People see their ex's all the time, don't they? Not to worry, sweetheart. I'll take care of everything. Not-to-worry.

INT. ELIZABETH'S BEDROOM - THE FOLLOWING DAY

Elizabeth is a mess. She wears a silk blouse over a slip and a few Velcro rollers just on top of her head. She chain smokes as she paces. Open luggage is laid out on the bed behind her. Martin ENTERS carrying freshly pressed clothes.

ELIZABETH
I'm sorry, I can't handle this. I haven't seen or heard from Nick Parker in over eleven years and suddenly I'm flying halfway across the world to... I'm not mature enough for this. If the man didn't make me so nuts, I'd still be married to him.
(pulling out rollers)
We came up with this arrangement so we'd never have to see each other again.
(puts on sunglasses)
Look at me, Martin, have you ever seen me like this? Don't answer that.
(pacing)
What if he doesn't recognize me? Be honest, Martin, how old do I look? No, don't answer that either. Hey, what am I worried about? He could be fat or bald. Or both.

MARTIN
Actually, Hallie says her Dad's quite the hunk. And never re-married, either. Just like you, ma'am.

ELIZABETH
Martin, it just so happens I'm not remarried by choice. I've had my opportunities for *l'amour*. Not lately, of course. But I've had my share of gentlemen callers.

MARTIN
Not lately.

ELIZABETH
I just said that! Hallie said he was a hunk, huh? He was rather dashing. He used to make me weak in the knees, if you
(MORE)

ELIZABETH (cont'd)
can imagine that.
(looks in the mirror)
Is that a grey hair?!

She yanks the hair out as Hallie ENTERS carrying an overnight bag.

HALLIE
All set, Mom.

ELIZABETH
(suddenly composed)
Good. Me too. Almost. Not quite.

HALLIE
Mom, your suitcase is totally empty.

ELIZABETH
Oh. Right. Sorry. Did you speak to your father, dear?

Martin looks at Hallie. She LOCKS EYES with him for an instant, then turns to her Mom.

HALLIE
Uh, yeah, I just hung up with him, actually. He said he's really anxious to see you.

ELIZABETH
He did? Anxious-nervous, like he's dreading it or anxious-excited like he's looking forward to it?

HALLIE
Anxious-excited, definitely.

Again, Martin SQUINTS at Hallie, just knowing she's lying. But Hallie rolls on...

HALLIE
He said he'll meet us tomorrow at noon at the Four Seasons in San Francisco.

ELIZABETH
Tomorrow? My, my that's incredibly soon, isn't it? Well, honey, why don't you run downstairs and gather our tickets from your Grandfather while I finish up here?

Hallie starts out, Martin follows.

MARTIN
(sotto, to Hallie)
Liar, Liar, pants on fire...

ELIZABETH
Oh, Martin, could you come back for a moment, please?

Hallie raises her finger to her lips to "Ssshhh" Martin, as he RE-ENTERS Elizabeth's room.

ELIZABETH
Martin, I have a really ridiculous, somewhat childish request to make. Martin, you know you're more than a Butler to me. You're like a lovable brother who just happens to wait on us and...
(Martin nods modestly)
Anyway, I was wondering if...

MARTIN
-- I'd accompany you to make the trip a bit easier for you?

ELIZABETH
Would you, Martin? I'd be forever grateful. And you don't even have to go as our butler. Just as a friend.

MARTIN
Madame, I'd be honored. And as a friend, may I say...
(reaches into her closet)
-- if I were seeing my ex after eleven years and I had your legs...
(pulls out a little RED DRESS)
I'd wear this baby. You'll kill in it.

EXT. ELIZABETH'S TOWN HOUSE - THAT AFTERNOON

A Limousine waits at the curb. Martin, in a black leather jacket and shades, hands the luggage off to the Limo Driver. Elizabeth hugs her Father good-bye. Then, it's Hallie's turn. She throws her arms around her Grandfather.

HALLIE
Bye, Pop.

GRANDFATHER
Bye, Hal.

HALLIE
You're coming to Napa for Thanksgiving, right?

GRANDFATHER
I wouldn't miss it for the world.

Hallie rises up on her tiptoes and kisses her Grandfather good-bye.

GRANDFATHER
(as she runs off)
Say hello to your Father for me!

HALLIE
(waving as she gets in Limo)
I will!

DISSOLVE TO:

EXT. GOLDEN GATE BRIDGE - ESTABLISHING - DAY

EXT. THE FOUR SEASONS - SAN FRANCISCO - DAY

A CLOCK above the hotel's entrance clicks to twelve noon.

INT. HOTEL LOBBY - DAY

Meredith walks across the lobby with her PARENTS, a stunning couple in their early fifties. We can see where she gets her looks and confidence.

MEREDITH
(checks her watch)
Okay, they'll be here any minute... Be nice, Daddy. He's everything you ever wanted for your little girl... plus millions more.

MR. BLAKE
Then you know I'll be nice.

MEREDITH
(laughs)
Okay, there he is...
(her face drops)
-- with the whole motley crew.

ANGLE - THE FRONT ENTRANCE

Nick, Annie, Chessy and Sammy ENTER the Lobby. Meredith rushes to greet them, kissing Nick.

MEREDITH
Hi, darling...
(then, nods to the others)
Hallie, Chessy... And Sammy, what in the world are you doing here?
(to Nick)
Honey, a dog in *The Four Seasons*?

NICK
Hal begged me to bring him.

MEREDITH
And naturally you said 'yes'.

Sammy snaps at Meredith.

CHESSY
(sotto, pats Sammy)
Good doggy.
(then)
Meredith, these the folks..?

MEREDITH
Yes! Mom... Dad... finally, you all meet.
(links arms with Nick)
This is my fiance and the love of my life, Nick Parker and this is his adorable daughter Hallie who we can all thank for bringing us together this week-end... This entire get together was her idea I'll have you know...

MR. BLAKE
Well, how are you young lady, I've heard nothing but wonderful things about you.

Nick beams.

EXT. FOUR SEASONS HOTEL - SAME TIME

A TAXI pulls up and Martin and Hallie step out. Martin then reaches in the backseat and helps Elizabeth out. She is wearing dark sunglasses and is more than a little tipsy.

She takes a small airplane-size vodka bottle from her purse and polishes it off, tossing it over her shoulder. Martin CATCHES IT before it crashes to the ground. As Hallie and Martin guide Elizabeth up the steps to the hotel...

ELIZABETH
That was a great flight, wasn't it? So quick.

MARTIN
I never saw you so... 'thirsty' before, ma'am.

ELIZABETH
-- You mean you never saw me drink so much vodka before! Guess what? I've got news for you, Marty old chap... never tasted the stuff before. Not once.

MARTIN
Could've fooled me, ma'am.

ELIZABETH
(to Doorman)
Hello, Doorman. Oh, you scared me, I thought you were real for a minute..

HALLIE
(to herself)
I'm in such major trouble here.

INT. HOTEL LOBBY

Martin and Hallie lead Elizabeth through the Lobby and deposit her at the Front Desk. Miraculously, Nick and Meredith are nowhere in sight. Elizabeth RINGS the BELL a zillion times. Hallie stops her by placing her hand over the bell.

HALLIE
Mom, you gonna be okay?

ELIZABETH
Absolutely. Never felt better in my life. But darling, tell me 'cause I'm a bit confused... Have we landed yet?

With that comment, Hallie lies her head down on the counter.

CAMERA WHIPS ACROSS THE LOBBY

where Meredith, her folks, Nick, Chessy, Annie and Sammy EXIT a Dining Room.

MEREDITH
-- I'm just saying, I know it's short notice, but if they can do it, I think it would be a brilliant room for the wedding... Not too big, not too cramped... Not that I don't like the idea of getting married at the house... I do but this could be... amazing...

CAMERA WHIPS BACK ACROSS THE LOBBY

as Hallie leads Elizabeth away from the FRONT DESK and toward a BANK OF ELEVATORS. Elizabeth tries to hitch a ride on a passing luggage cart. Martin peels her off.

ON THE OTHER SIDE OF THE LOBBY

Sammy sniffs like a Hound Dog on the hunt, pulling Annie away from Nick, Meredith and Meredith's Folks. Annie holds onto Sammy's leash while at the same time, holding Chessy's hand. They are dragged across the lobby as they others stay behind.

MEREDITH
I've already checked us in, so why don't we go up to the rooms, freshen up, then meet for lunch?

MR. BLAKE
Sounds good, I'm starved. Meet you back here in ten.

MEREDITH
(kisses her Dad on the cheek)
Perf.
(then, leaning on Nick)
Sweetheart, want to check out the Honeymoon Suite while we're here? I bet it's to die for.

AT THE SAME TIME - ELIZABETH, HALLIE AND MARTIN

step into an OPEN ELEVATOR. As the doors are about to close...

ELIZABETH
Oh, jeez...

She sticks out her hand and the doors POP BACK OPEN.

ELIZABETH
-- Forgot my purse.

She RUSHES OUT of the elevator and CROSSES BACK toward the Front Desk just as...

SAMMY SNIFFS HIS WAY

toward HALLIE'S OPEN ELEVATOR. Sammy looks up, sees his favorite girl!

HALLIE
(from the elevator)
Sammy!

Hallie and Annie lock eyes as SAMMY BOLTS from Annie and leaps INTO THE ELEVATOR, paws up on Hallie, licking her face.

AT THE FRONT DESK - ELIZABETH GRABS HER PURSE

and heads back to the elevator where she joins Annie, putting her arm around her.

ANNIE
Mom!

Chessy's eyes widen, she does AN IMMEDIATE ABOUT-FACE so as not to be seen.

ELIZABETH
Honey, you didn't have to wait for me, I could've found the room by myself. Besides...
(whispers)
I've got to make a pit stop. Vodka makes you have to go like crazy... Go on, thweetie, I'll meet you upthstairs...
(Chessy sneaks a peek at her)
I mean, upthstair... uppth... upppthst... I'll meet thyou up... thstairs!
(EXITS, then turns back)
I like that jacket by the way. Were you wearing that the whole time on the plane?

Elizabeth turns back and just misses colliding with a Bellhop carrying a huge BOUQUET OF FLOWERS. Annie slaps her forehead.

ANNIE
(to Chessy)
She's drunk. She's never had more than one glass of wine in her entire life and she chooses today to show up zonked.

CHESSY
(leading her into an elevator)
Just do what the woman says and meet her upthstairs.

Chessy and Annie get into a waiting elevator, it's DOORS CLOSE and they are gone.

A BEAT LATER

Nick and Meredith stroll up to the same elevators. Meredith nibbles on Nick's ear as an elevator arrives. They step INSIDE THE ELEVATOR.

MEREDITH
Alone at last.

Meredith folds her arms around Nick's neck. At that very moment, Nick spots:

ELIZABETH - STANDING DIRECTLY IN FRONT OF HIM

Nick blinks, unable to believe his eyes. Elizabeth smiles and gives him a little wave.

Nick's EYES WIDEN as Meredith, her back to Elizabeth, continues kissing Nick. As the ELEVATOR DOORS START TO CLOSE, Nick leans further and further to his right, trying to keep his eyes on Elizabeth. He leans, he leans... but the DOORS CLOSE. He stands there stunned, eyes wide open.

INT. HOTEL CORRIDOR - MOMENTS LATER

Elizabeth barrels down the hallway, focused and furious.

ELIZABETH
Hallie Parker!

Simultaneously, TWO DOORS OPEN ACROSS THE HALL FROM EACH OTHER. Hallie stands in one doorway, Annie in the other.

ELIZABETH (cont'd)
Don't do this to me, I'm already seeing double! Which one of you is Hallie?
(Hallie raises her hand)
Okay, now...
(then, softens at the sight of Annie)
Oh, honey...hi...

ANNIE
Hi, Mom.

Elizabeth crosses to Annie and hugs her.

ELIZABETH
You look beautiful. So tan and healthy...
(kisses her, then, remembering)
Okay you two... How could you do this to me?

CHESSY
(arriving behind Annie)
May I suggest we take this little pow-wow inside.
(MORE)

CHESSY (cont'd)
(to Elizabeth)
Hi, you probably don't remember me...

ELIZABETH
(warmly)
Chessy!

CHESSY
I knew I always liked you.

INT. HOTEL SUITE - MOMENTS LATER

The Girls sit side-by-side.

ELIZABETH
Let me put this as sucthinkinctly as possible. You...
(points to Hallie)
I mean, you...
(points to Annie)
-- One of you told me your father knew I was arriving here today... And I'm here to tell you the man I just saw in the elevator had absolutely no idea he and I were on the same planet, let alone in the same hotel.

ANNIE
You saw Dad already?

ELIZABETH
Yeth. And it was completely and utterly humiliating. I gotta lie down...
(flops down on sofa, resting her head on a pillow)
The man went completely ashen. Like I was the bloody ghost of Christmas past.
(rubs her head)
Can one of you get me something cold for my head?
(the Girls cross to the bar)
Don't you think I've pondered what it was going to be like to see your father again after all these years?
(the Girls exchange a look)
Well, let me tell you, me waving like a mindless idiot while Nick Parker is wrapped in another woman's arms is not exactly the scenario I had in mind. No sireee...
(the Girls arrive with a wet washcloth and a glass of water)
Thank you.
(she places the wash cloth on
(MORE)

ELIZABETH (cont'd)
her forehead, shuts her eyes)
And furthermore and much worse, is the fact that I've been lied to by my own children and I'd like to know why.

On that note, Martin passes through the room wearing only a SPEEDO BATHING SUIT. Elizabeth cracks open an eye, sits up.

ELIZABETH
Martin! What are you doing?

MARTIN
Going for a swim. Do you mind?

ELIZABETH
No, no, that's perfectly perfect. By all means, yes, have fun... someone ought to. Just put on a shirt... my God...

She lies down again as Chessy ENTERS from an adjoining room with Sammy. She stops when she sees Martin.

CHESSY
Oh... Hell-o.

MARTIN
Hello, Hello...

There seems to be something in the air between them.

ELIZABETH
Oh, Chessy, this is our butler, Martin.

CHESSY
(plainly interested, extends her hand)
How do you do?
(indicates Hallie)
I'm her butler.

MARTIN
(gallantly kissing her hand)
Enchante, mademoiselle.

CHESSY
Gee, the pleasure's all mine, monsieur.

The Girls can't believe it and suppress their giggles.

ELIZABETH
Girls! You were going to tell me why you lied and brought me here without telling your father!?!

CHESSY
Were they? O-kay, that's good.
(starts tip-toeing out)
Well, then why don't I just slip back into my room and check out the the ol' mini bar...

MARTIN
(trying to escape)
Allow me to assist you...

ELIZABETH
(sits straight up)
Wait! You mean everyone knows but me?!?
What's going on here?

Everyone freezes.

ANNIE
Mom... Daddy's getting married.

ELIZABETH
Oh. I see... getting married...

ANNIE
-- To Cruella de Ville. She's awful, Mom...
We can't let him go through with it.

ELIZABETH
Girls, your father's a grown man and quite capable of deciding whom he wishes to marry.

HALLIE
But she's all wrong for him. And the only way he won't marry her is...
(to Annie)
You tell her, she knows you better.

ANNIE
-- Is if he sees you again.

ELIZABETH
(piecing it together)
You're trying to fix me up with your father.

HALLIE
Why not? You're perfect for each other.

ANNIE
A match made in heaven.

By now, Chessy and Martin have reached the door.

ELIZABETH
Hold it! You two knew about this?

MARTIN AND CHESSY
(turn, ad libbing at the same time)
No. Not exactly. We tried to reason with them. What could we do? They made us do it. We're the hired help. Don't fire us. It was a mistake.

ELIZABETH
(rises unsteadily)
Okay, let me say this loud and clear. Nick Parker and I have nothing in common... anymore. Plus, in case you haven't noticed, he seems extremely content with his leggy, long haired, tight-skirted fiance. I want the two of you to explain to your father that I am here for one purpose only and that's to switch you two back. Now, let's do what we have to do and be done with it. Understood?

CLOSE ANGLE - MEREDITH

in THE SUITE NEXT DOOR.

MEREDITH
No. I don't understand.

Nick nervously runs his fingers through his hair and straightens his clothes as he tries to get out the door.

NICK
I just need to go downstairs for a few minutes to c-c-clear my head... then I'll meet you for lunch.

MEREDITH
Clear your head? What do you have to clear your head about? Is something wrong?

NICK
I hope not. I mean... no. What could be wrong? We're getting married in ten days, everything's perfect.
(then, quickly)
I gotta go.

He quickly kisses her on the cheek, opens the door.

MEREDITH
We're still going ring shopping after lunch, right?

NICK
Ring shopping?

MEREDITH
Nicky!

NICK
Of course! For the funeral. I mean, for the wedding.

MEREDITH
The funeral?!?

NICK
I'm kidding.
(laughs)
Don't listen to me. I'll see you there. I mean, here. Downstairs.

He slips out the door, hurries down the CORRIDOR and bumps right into Annie.

ANNIE
(as Hallie)
Hey, Dad, what's up?

NICK
Just running down to the lobby. Hey, Hal, do me a favor, keep Meredith company, willya?
(rushing off)
Thanks, kiddo.
(turns back)
Do I look alright? Like presentable and everything? Not too old?

ANNIE
You look fab, Dad. Young and fabulous.

INT. LOBBY - MOMENTS LATER

Nick rushes off the elevator, looks around for Elizabeth. He turns a corner and bumps into the real Hallie, who hasn't seen her Dad all summer.

HALLIE
Dad!

NICK
I thought you were going to keep Meredith company?

HALLIE
I was? I mean, I am. Yeah. I was actually just looking for her.
(then)
It's great to see you, Dad.

She can't help herself and gives her Dad a quick hug.

NICK
It's great to see you too, squirt.
(pats her on the tush)
Now go on, get up there.

Nick heads off in one direction as CAMERA TRACKS Hallie back to the elevators. An elevator PINGS and Meredith steps out, checking herself in a compact. She snaps the lid shut when she sees Hallie (who has never laid eyes on Meredith).

MEREDITH
Have you seen your father?

HALLIE
You talkin' to me?

MEREDITH
What are you, Robert DeNiro? Yes, I'm talking to you.

HALLIE
(realizes)
Oh! Meredith... Uh, yeah, I just saw him...

MEREDITH
(straightens out her suit)
Well, hel-lo? Where was he?

HALLIE
Oh, he went...thataway, I think.
(sizing her up)

MEREDITH
What are you staring at?

HALLIE
Oh, nothing. You really are pretty... that's all.

MEREDITH
Don't tell me you're going to break your rotten streak and suddenly be nice to me?
(starts off)
If you see your father, tell him I'm waiting.

HALLIE
(to herself, as Meredith exits)
Whatever you say, Cruella.

EXT. HOTEL CORRIDOR

Nick ducks his head into THE HOTEL GIFT SHOP, looking for Elizabeth. Instead, he sees Annie buying a candy bar. He does a double-take.

NICK
What are you doing? I thought you were gonna...

ANNIE
-- She wasn't in her room, Dad.

NICK
She wasn't? Oh... okay... See you in a little bit, kid.

ANNIE
-- If not sooner, Dad.

INT. HOTEL CORRIDOR - MOMENTS LATER

Nick walks along the corridor, looks through a bank of windows and thinks he sees Elizabeth walking through the HOTEL'S GARDEN. He tries to get a closer look but gets caught in the midst of a group of Japanese Tourists. Elizabeth notices him and gives a little wave.

Nick weaves through the Tourists but when he gets to the PATIO, Elizabeth is gone. Discouraged, he pauses, then SEES Hallie sitting in a large wicker chair, under a palm tree, sipping a fruit cocktail. He jumps, surprised.

HALLIE
Lookin' for somebody, Dad?

INT. HOTEL BAR - MOMENTS LATER

Meredith enters, takes a seat at the nearly empty bar. Only one other customer sits at the bar - Elizabeth. Meredith sits one stool away from her. The Bartender delivers a red concoction to Elizabeth, who holds a glass of ice to her head.

BARTENDER
Here you go. This'll cure anything you got. Just don't ask what's in it.

ELIZABETH
(hesitates)
Okay... Here's to...
(turns to Meredith, not recognizing her)
Here's to you. May your life be far less complicated than mine.

MEREDITH
Thank you...

Elizabeth tosses down the drink and winces at the taste.

MEREDITH
(orders)
Martini, dry and a pack of Parliaments.

Elizabeth belches.

ELIZABETH
Excuse me...
(to Meredith)
I apologize. Really, I'm so...
(belches again)
-- sorry. I think I just drank tar.

The Bartender hands Meredith her drink and Elizabeth her bill. Elizabeth signs her check and Meredith sneaks a peak at her signature, practically choking on her Martini.

MEREDITH
You're Elizabeth James?

ELIZABETH
Guilty.

MEREDITH
I can't believe it. You're the designer, Elizabeth James?

ELIZABETH
Still guilty.

MEREDITH
I faxed your office just yesterday. I saw a wedding dress you designed and fell completely in love with it. Your office said you were out of town and they didn't know if you could make another one. I can't believe it. This is fate.
(moves to seat next to her, extending her hand)
I'm Meredith Blake.

ELIZABETH
(shaking her hand)
How do you do?

MEANWHILE - AT THE POOL

Nick steps into the sunlight, still searching for Elizabeth. He sees a Woman resembling Elizabeth sitting under a large straw hat. He crosses to her, takes a quick peek, realizes it's not her and smiles an apology to the Lady and her Body-Builder Husband. He backs into an umbrella as Meredith's Parents join him.

MR. BLAKE
There you are! We've been looking all over for you!

MRS. BLAKE
Nicholas, I think this hotel is perfect for the wedding... The more I see of it, the more I like it.

NICK
(still looking around)
Me too. Absolutely.

Nick glances across the pool and spots Elizabeth arrive, talking on a cell phone. She waves shyly at Nick, slipping on sunglasses.

MRS. BLAKE
Tell me, dear, how many guests will there be from your side of the family? Just a guesstimate?

NICK
(staring across at Elizabeth)
I'm not sure at the moment... Can I get back to you on that one?

MRS. BLAKE
Of course. And are we thinking formal attire or...

A small contingent passes in front of Elizabeth, blocking her from Nick's view. Not wanting to lose her, Nick darts around a Towel Boy, side-steps a couple of Toddlers, then trips over a rubber duck.

CHESSY
(lying on a chaise next to Martin, looks up)
Boss, you okay?

Nick glances over at her, gets tangled up in Sammy's leash and almost crashes right into Annie.

ANNIE
Dad! Watch out!

Too late! Annie and Sammy jump out of the way as Nick SPLASHES head first into the deep end of the pool.

ELIZABETH TURNS

and SEES Nick pulling himself out of the pool and coming toward her, soaking wet, cheek bleeding, not looking terribly happy.

ELIZABETH
Nick, hello... Long time no see...
(backing up)
Please try not to go crazy...

NICK
A little late for that advice. What is going on? I haven't seen or heard from you in eleven years and suddenly you're popping up everywhere I look and naturally on the day I'm--

Annie appears at her Mother's side.

ANNIE
-- Dad, I can explain why she's here.

NICK
Hallie, you know who this is?

ANNIE
Actually, yes. And actually I'm not Hallie.

Hallie appears on Elizabeth's other side.

HALLIE
Actually, I am.

Nick looks from ANNIE to HALLIE, back to ANNIE, then to Elizabeth. She's nods. He's speechless.

NICK
Both of them? Annie... Hallie...

ANNIE
I guess you and Mom sort of think alike 'cause you both sent us to the same camp. We met and the whole thing kind of just spilled out.

ELIZABETH
They decided to switch places on us, Nick.

NICK
Wait a minute. You mean I've had Annie all this time?

ANNIE
(nods)
I wanted to know what you were like and Hallie wanted to know Mom. Are you angry?

It takes a moment to sink in, then Nick takes Annie in his arms.

NICK
Honey, of course not. It's just... I can't believe it's you. The last time I saw you... you had diaper rash. Look at you...

ANNIE
Well, I'm quite grown up now and quite without a father.

HALLIE
And I'm headed into my crazy mixed-up teenage years and I'll be the only girl I know without a mother to fight with.

NICK
(still trying to put it together)
Hal, you've been in London all this time?
(Hallie nods)
Come here.

He pulls her to him..

HALLIE
Mom's amazing, Dad... I don't know how you ever let her go.

ELIZABETH
Girls, why don't you let your father and I talk for a couple of minutes, okay?

The Girls take off. Nick grabs a towel... dries his hair.

NICK
Oh, man, I can't believe this. Seeing them together... and you... and...
(a beat)
How are you, Lizzie or does everyone call you Elizabeth now?

ELIZABETH
No, no, Lizzie's fine. My Dad still calls me Lizzie. I've been terrific. How 'bout you?

NICK
Well, I've had better days.
(touches his cheek)
Ouch!

ELIZABETH
Let me help you with that?
(to passing Towel Boy)
Excuse me, do you have a First-Aid kit?

TOWEL BOY
Sure.

ELIZABETH
Okay, lie down...

Nick lies on a chaise as the Towel Boy returns with a First Aid Kit. Elizabeth sits beside Nick, tending to his cut.

NICK
(looking up at her)
How is your Dad, still sneaking those stogies?

ELIZABETH
Every day.

They exchange a smile.

NICK
I can't believe it, you haven't changed at all...

ELIZABETH
You thought maybe I'd be fat and grey?

NICK
Well, not grey...
(then)
Ouch!

MEREDITH'S VOICE
-- Finally! There you are!

Nick and Elizabeth turn, looking CLOSE ENOUGH to be kissing. Meredith is taken aback.

MEREDITH
(thrown by seeing them together)
Oh. You've met Elizabeth. Good. Honey, Elizabeth's going to make my... wedding gown... But, I don't understand... How did you two meet and why are you so wet?

NICK
I wasn't paying attention and I...
(turns to Elizabeth)
You're making my fiance's wedding gown?

ELIZABETH
Nick, I didn't know she was your fiance...

NICK
(confused)
How did we meet? How did you two meet?

MEREDITH
Am I missing something here?

NICK
Sweetheart, you know what? This is one small world...

MEREDITH
How small?

Just then, Annie arrives.

ANNIE
Oh, hi, Mer.

MEREDITH
Hello.

HALLIE
(joining Annie)
How ya doin'?

Meredith SCREAMS at seeing double.

NICK
Honey, did I ever mention Hallie was a twin?

MEREDITH
No, as a matter of fact, you didn't. Two of them?!? How fabulous.

HALLIE
Don't feel bad, Mer, he never mentioned it to me, either. Imagine my surprise. By the way, I'm the real Hallie. This is Annie. She was just pretending to be me while I was in London pretending to be her. And this is our Mom, Elizabeth James. By the way Dad, I want to change my name to Hallie James-Parker.

MEREDITH
This is your mother?

GIRLS
Yes.

MEREDITH
(to Elizabeth)
You were married to Nick?

ELIZABETH
Guilty again.

MEREDITH
Well, this is a small world.

NICK
And getting smaller.

MEREDITH
And what a coincidence that we're all here on the same exact weekend.

ELIZABETH
It's not exactly a coincidence. The children arranged it so their father and I could work out their custody situation.

The Girls smile.

MEREDITH
The children arranged it? Oh. How sweet.

INT. TIFFANY - THAT AFTERNOON

CLOSE on a JEWELRY CASE filled with DIAMOND ENGAGEMENT RINGS. CAMERA TILTS UP to find Nick and Meredith, browsing in Tiffany.

MEREDITH
I'm sorry, I just don't see why you have to have dinner with your ex-wife with her little 'Mary Poppins' accent. Why couldn't you just meet her in the lobby, discuss the custody, shake hands and say good-bye? I'll tell you why - because your daughters don't want me to marry you.

NICK
That's not true.

MEREDITH
(to Saleswoman)
Can we have some help over here, please?
(then)
It's totally true. They see me as the 'evil step-mother.' Trust me, I'm not being paranoid. Those girls have something up their sleeve...
(without missing a beat, to Saleswoman)
Can I try on the emerald cut please? No, the bigger one... The biggest one.

NICK
Honey, calm down. The girls have never had a meal with both their parents in their entire lives. How could I say no?

MEREDITH
(lightening up as she slips on the ring)
I told you to let me represent you on all your negotiations, didn't I?
(showing him the ring)
This is incredible. What do you think?

NICK
I think I have to get dressed for dinner.

MEREDITH
(whines)
Nicky...

NICK
If you love it. I love it.

MEREDITH
(throws her arms around him)
I love it.

EXT. FOUR SEASONS HOTEL - THAT NIGHT

Nick and Hallie exit, both dressed to the nines. A LIMO waits by the curb.

NICK
Hal, I've had enough surprises for one day... just tell me where we're going...

HALLIE
You're gonna love it, Dad, trust me.

Just then, Elizabeth and Annie step out of the hotel. Elizabeth is wearing the red dress Martin recommended. Nick tries not to admire her too openly.

NICK
Hey... Hi.

ELIZABETH
Hi. So do you know where they're taking us?

NICK
She won't crack.

ANNIE
(as they cross to Limo, hands them eye shades)
Okay, now put these on. You can take them off when we reach our destination.

NICK
We're going in a limo?

HALLIE
You want one of us to drive?
(off Nick's look)
Please, indulge us.

A DARK STREET - NIGHT

A FOGHORN sounds, as the Limo pulls to a stop. The Girls hurry out.

ANNIE
Okay, you can take them off.

Nick and Elizabeth exit, taking off their blindfolds. Their eyes widen as they look ahead and SEE:

AN EXQUISITE 150 FOOT YACHT

all lit up and bobbing gently in the sparkling Bay.

HALLIE
She's ours for the night.

NICK
And exactly how are we paying for her?

ANNIE
Hallie and I pooled our allowances.

Nick and Elizabeth look at her doubtfully.

ANNIE
Okay, Grandfather pitched in a bit.
(they continue looking at her)
Okay, he pitched in a lot.

Nick and Elizabeth exchange a quizzical look, as they follow the Girls down the steps to the DECK, where a Uniformed Captain welcomes them aboard.

HALLIE
Okay folks, right this way...

Hallie and Annie open a pair of DOUBLE DOORS:

HALLIE
Ta da!

And in front of them, they SEE:

AN ROMANTIC DINING ROOM

where a candle-lit table is set for two. The windows reveal the San Francisco Bay, lit by the yacht's twinkling lights.

NICK
The table's only set for two.

ANNIE
That's the other part of the surprise -
we're not joining you.

ELIZABETH
You're not?

The Girls smile and shake their heads as Chessy ENTERS, dressed as a Ship's Steward, in tropical white.

CHESSY
No, but I am. Good evening, I'm Chessy, I'll be your server tonight. No wisecracks please.

At that moment, out steps Martin, also dressed in ship's whites and carrying a bottle of champagne.

MARTIN
And I'm Martin, your Sommelier. May I offer you both a taste of the bubbly in hopes that you'll get a little snickered and won't can this lovely lady and myself for following the orders of two eleven year-olds...

CHESSY
Annie, mood music, if you please.

Annie pushes a few buttons and the LIGHTS DIM. Moonlight spills into the room as we HEAR Sade's *Smooth Operator* play over the cabin's speakers.

ANNIE
(like a hypnotist)
Relax... Sail through time...

HALLIE
-- Back to yesteryear...

The Girls disappear behind double doors, leaving Nick and Elizabeth looking thoroughly confused. Chessy approaches with a tray of hors d'oeuvres.

CHESSY
You don't get it, do you? *Smooth Operator*... Big hit in '86... The year you two met... Hors d'oeuvre?

ELIZABETH
So, that's what this is all about.

Nick notices a LIFE RAFT with a homemade sign that says QE2 hanging on the wall.

NICK
They're recreating the night we met...
The boat... the music...

CHESSY
(points to herself)
The help.

ELIZABETH
(a little misty-eyed)
It's incredibly sweet.

NICK
Martin, I think I'll have that drink.

Martin pours them both champagne, then he and Chessy slip away.

NICK
To tell you the truth, I haven't been on a boat since the QE2.

ELIZABETH
Neither have I.

A soft wind blows Elizabeth's hair.

NICK
(taken with her, lifts his glass)
Well then, here's to...

ELIZABETH
(finishing his sentence, lifts her glass)
-- Our daughters.

NICK
(not exactly what he was thinking, but okay)
-- To our daughters.

THROUGH A PORTHOLE

Hallie and Annie sneak a peek, thrilled to see their Parents toasting.

BACK TO SCENE

NICK
You know, I always see you in Hallie. I always have. Something about her eyes...

ELIZABETH
That's funny. I always see you in Annie. Something about her smile.

An awkward moment, they each sip their champagne. As they glance over at the porthole, the Girls drop out of sight.

NICK
Now I know how a goldfish feels.
(re: Girls)
They turned out pretty good though, huh?

ELIZABETH
We've been lucky.

NICK
Sometime, if we're ever *really* alone maybe we could talk about... what happened between us. It all feels a bit hazy to me now... It ended so fast.

ELIZABETH
It started so fast.

NICK
Now that part I remember perfectly.

THROUGH ANOTHER PORTHOLE

Chessy and Martin watch.

MARTIN
Looks like things are heating up nicely. I'd say it's safe to serve the vichyssoise.

CHESSY
You ladle, I'll serve.

They start back toward the galley. It's tight, they try to pass one another and get momentarily stuck, their eyes lock, then they squeeze past each other.

MARTIN
(pulling himself together)
Yes, I'll ladle.

CHESSY
Right. And I'll...

MARTIN
-- serve.

CHESSY
Right.

THE DINING ROOM - SAME TIME

ELIZABETH
So, you've done incredibly well. Your dream of owning your own vineyard... It actually came true.

NICK
Hey, how about you, always drawing on napkins and corners of newspapers? Now you're this major designer... pretty impressive.

ELIZABETH
Yeah, it's amazing. We both actually got where we wanted to go...

NICK
Yep. We did.

Chessy ENTERS carrying two bowls of soup and places them in front of Elizabeth and Nick.

NICK
So, what do we do about the girls?

ELIZABETH
Well, I guess now that they've met, we can't very well keep them apart. I could keep them half the year and you could--

CHESSY
-- Guys, they can't go to two schools every year.

NICK
I agree.

ELIZABETH
Okay, I could keep them for a whole year, then you could--

NICK
-- Liz, this is why we...
(looks at Chessy.)

CHESSY
Sorry. Ignore me. I'm gone.

She backs out of the room.

NICK
-- This is why we came up with the solution we have.

ELIZABETH
Really? I thought it was because we decided never to see each other again.

NICK
Not we Lizzie...

ELIZABETH
You know that part's become a bit hazy for me too over the years.

NICK
You don't remember the day you packed?

ELIZABETH
No, that day I remember perfectly. Did I hurt you when I threw that suitcase? I've often wondered.

NICK
(rubbing his shoulder)
Let's put it this way, I'll never pitch for the Yankees.
(starts his soup, stops)
So how come you never got married again? I always figured by now you'd be re-married with a new family...

ELIZABETH
Me? No... no, no... no...

NICK
That's a lot of 'no's'.

ELIZABETH
That's because I realized a long time ago marriage wasn't for me...

A beat of silence. Nick starts to eat again, stops.

NICK
You know I may never be alone with you again, so... About the day you packed... Why'd you do it?

ELIZABETH
Nick, we were getting along so badly, we found out we each had tempers, we said
(MORE)

ELIZABETH (cont'd)
foolish things... So I packed... Got on my first 747 and... you didn't come after me.

Dead silence.

NICK
I didn't know I was supposed to.

ELIZABETH
Well, it really doesn't matter now... Let's put on a good face for the kids, shall we and get this show on the road...
(looks at her watch)
Gosh, I'm still on London time, so...

NICK
(resigned)
Okay. Yeah. You're right. Let's get the show on the road.

Elizabeth starts her soup. Nick joins her, not a word passing between them.

ANGLE - THE PORTHOLE

Annie and Hallie watch, crestfallen.

EXT. FOUR SEASONS HOTEL - ESTABLISHING - FOLLOWING A.M.

INT. HOTEL LOBBY - FRONT DESK - SAME TIME

Elizabeth signs her bill, turns to Martin who tips the Bellman.

ELIZABETH
All set then. Where's Annie?

MARTIN
I just called, she's on her way down.

Nick and Chessy join them. Everyone's spirits are low.

NICK
Okay, so I'll uh... send Hallie back to you over Christmas.

ELIZABETH
And I'll see that Annie spends Easter with you.

The ELEVATOR OPENS and Hallie and Annie step off, dressed identically in T-shirts and overalls. It's impossible to tell them apart.

ELIZABETH
Annie, what are you doing in those clothes? Honey, we've got a plane to catch.

ANNIE
(talking as Hallie)
Here's the deal, Mom, we thought it over and decided we were being totally gypped.

HALLIE
(talking as Annie)
Dad promised we'd go on our annual camping trip and we want to go - together.

NICK
(thrown)
What camping trip?

ANNIE
(as Hallie)
The one we go on every summer before school starts.

ELIZABETH
(to Hallie)
Annie, this is ridiculous. Go upstairs and put your proper clothes on.

HALLIE
(talking as herself now)
Are you sure I'm Annie?

ELIZABETH
Of course I'm sure.

ANNIE
(as herself)
But it's kind of hard to be a hundred per cent positive, isn't it?

NICK
Girls, this is completely unfunny. You're gonna make your mother miss her plane.

The Girls smile.

ELIZABETH
Annie!

ANNIE AND HALLIE
(both turning)
Yes?

NICK
(to Annie)
This one's Hallie, I'm positive.

HALLIE
(grins at him)
I hope you're right, Dad. You wouldn't want to send the wrong kid all the way back to England.

Nick looks to Elizabeth, he can't be sure.

ANNIE
Here's our proposition. We go back to Dad's house, pack our stuff and the four of us leave on the camping trip.

ELIZABETH
The four of us!?

ANNIE
And when you bring us back, we'll tell you who's Hallie and who's Annie.

ELIZABETH
Or... You do as we say and I take one of you back with me to London whether you like or not.

CUT TO:

A 747 - SOARING INTO A CLEAR BLUE SKY

CAMERA BOOMS DOWN to...

EXT. NICK'S HOUSE - NAPA - THAT AFTERNOON

As FOUR SLEEPING BAGS are tossed into the TRUNK of Nick's SUBURBAN. Nick throws in the final bag as Meredith watches, wearing a tight suit and sunglasses.

MEREDITH
What am I supposed to do for three days - sit home and knit?

Elizabeth exits the house looking very *Out of Africa*, carrying a backpack.

MEREDITH
Excuse me, what is she doing here?

NICK
That was the deal - the four of us go together.

MEREDITH
What are you suddenly, the Brady Bunch? This is ridic--

ELIZABETH
-- Hi, Meredith.
(off her look)
Everything okay?

MEREDITH
Well, no, as a matter of fact, it isn't. I didn't realize you were going on this little outing and to tell you the truth, I'm not so sure I am okay with it.

ELIZABETH
I agree. The ex-wife in the next sleeping bag is a little weird...

MEREDITH
Thank you.

ELIZABETH
I insist you come with us, really.

Meredith stops cold.

NICK
Liz...

ELIZABETH
Nick, I messed-up up your entire week-end, it's the least I can do to pay you back.

EXT. NICK'S HOUSE - A FEW MINUTES LATER

Annie and Hallie exit with Chessy. As the Kids climb into the car, they notice Elizabeth and Meredith come out of the house. Meredith is now dressed in tight black work-out gear.

HALLIE
Dad, what's Meredith doing here?

NICK
(getting behind the wheel)
Your mother invited her. Be nice.

The Girls look at each other, then to Chessy, as Meredith smiles and climbs into the front seat.

ELIZABETH
(closes door)
Okay. Have fun everybody.

NICK
Liz, what are you doing?

ELIZABETH
I really think you and Meredith need time alone before the big day.

ANNIE
Mom! Come on, that's not the plan.

ELIZABETH
Honestly, you'll have much more fun without me.

MEREDITH
(having second thoughts)
Look, if you're not going... I don't have to go... Trust me, I'm not exactly a big nature girl.

ELIZABETH
But this'll be your chance to really get to know the girls... Starting next week, they're half yours.

Nick catches Elizabeth's eye. She blows him a kiss.

ELIZABETH
Have fun ya'll!

As the car pulls off, Chessy turns to Elizabeth.

CHESSY
I would pay to see that woman climb a mountain.

A VISTA OF RUGGED TERRAIN

as far as the eye can see. CAMERA DISCOVERS Hallie and Annie climbing a steep hill, wearing back-packs and baseball caps. They're followed by Meredith, puffing and perspiring, dabbing sunscreen on her nose as she tries to keep her balance. Nick brings up the rear. Meredith plops down on a rock, trying to catch her breath.

MEREDITH
I'm gonna kill my trainer... He says I'm in such great shape...
(rubbing her legs)
I can't believe people actually do this for fun.

NICK
(calls)
Girls, hold on, we're stopping.

HALLIE
(coming back towards them)
Again? Dad, at this rate, it'll take three days just to get up the mountain.

NICK
Meredith isn't used to the altitude... Just chill, okay?

Behind Nick and Meredith, we SEE Annie SLIPPING LARGE ROCKS into Meredith's *Prada* Backpack.

MEREDITH
Somebody hand me my Evian...I can't move.

Annie spots a SMALL LIZARD, grabs it and places it on top of Meredith's water bottle.

ANNIE
Here you go, Mer.

Meredith takes the bottle, lifts it to her mouth and finds herself EYE-TO-EYE with the LIZARD. She SCREAMS, tossing the Evian bottle in the air, losing her balance and SLIPPING off the rock.

NICK
Honey, you okay?

ANNIE
(catching the Lizard)
This little guy was on her Evian bottle, I guess.
(holding Lizard upside down by it's tail)
He won't hurt you, Mer.

MEREDITH
(SCREAMS again)
Get it away from me! I hate things that crawl. It's disgusting... It's a lizard, it should be a belt. Ugh, how can you touch it? Put it down!

ANNIE
Okay.

Annie walks behind Meredith and gently DEPOSITS the Lizard right on top of Meredith's head.

NICK
Why don't I take the lead, you two help Meredith.

Nick moves off. Meredith rises, still not knowing the Lizard sits on top of her head.

MEREDITH
(to Girls)
Sure, you're going to help me... right over a cliff, you'll help me.

HALLIE
(sotto, to Annie)
Not a bad idea. See any cliffs?

Meredith GROANS as she now lifts her much heavier backpack.

ANNIE
Need a hand?

MEREDITH
(pulling away)
Not from you, thank you. Don't think I can't see right past those angelic faces. One more trick from you two and I promise I'll make your lives miserable from the day I say 'I do'. Got it?

HALLIE
Got it, Cruella.

MEREDITH
(turns)
What'd you call me?

HALLIE
Nothing. Not a thing...
(sotto)
-- Cruella.
(then, turns back)
Oh, Mer... I think there's something on your head...

The Girls walk ahead. Meredith reaches up and feels her hair... then her HAND lands on the LIZARD. She SCREAMS a BLOOD-CURDLING SCREAM and the Lizard panics and runs down her

FACE and right INTO HER MOUTH. Meredith's EYES BULGE, she SPITS the Lizard out, GAGGING and COUGHING. Nick and the Girls run back.

NICK
Are you okay?!? What happened?!

Bright RED and in SHOCK, Meredith stomps her feet and points to Annie and Hallie. We can almost see the smoke pouring out of her ears.

ANNIE
What did we do, Dad? We were with you.

EXT. TRAIL - A LITTLE LATER

Meredith walks by herself, banging the buttons on her cell phone.

MEREDITH
Please work... Hello? Hello?

Meredith stops when she SEES Annie and Hallie bent over examining something on the ground. Meredith sneaks up behind them and OVERHEARS:

ANNIE
I didn't know they had mountain lions up here.

HALLIE
Oh yeah, the place is crawling with them.
(winks at Annie)
An old Indian guide once showed me how to keep them away.
(picks up TWO STICKS and hits them together)
Just do this and they'll never come near you.

The Girls pick up sticks and move off down the trail, CLACKING them together. Meredith stoops, picks up two sticks, CLACKS them together and follows.

A CRACKLING CAMP FIRE - THAT NIGHT

Nick, the Girls and Meredith sit around the campfire. Everyone eats trout, except Meredith, who sits on a rock, wrapped in a blanket, swatting at mosquitos and rubbing lotion on her arm.

ANNIE
You sure you don't want some trout, Mom? Is that okay, by the way? If we start calling you Mom?

MEREDITH
I think your mother would prefer if you called me Meredith and no thank you, I do not eat trout... for the thousandth time. I'll wait until breakfast. What are we having?

NICK AND THE GIRLS
Trout.

NICK
We always live off the trail up here, it's part of the experience.

MEREDITH
(swatting away)
What's the other part, being eaten to death by mosquitos?
(swats at another mosquito, then looks at lotion)
You'd think they actually liked this stuff.

NICK
What is that you're using?
(looks at the bottle, puts some on his hand)
You're going to attract every mosquito on the mountain. This is sugar and water... Where'd you get this stuff?

Meredith looks to the Girls, who busy themselves eating.

MEREDITH
That's it. I'm taking a large sleeping pill and going to bed.

She picks up her two sticks and WHACKS them together as she moves off toward her tent.

NICK
Sweetheart, what are you doing?

MEREDITH
I don't want the mountain lions to...
(realizes she's been had)
-- There are no mountain lions up here, are there?

Nick shakes his head. Meredith glares at the Girls, drops her sticks in the fire, walks to Nick and gives him a luscious kiss goodnight, smiles at the Girls and marches off to her tent.

NICK
I'm telling you guys, lay off. This isn't her thing, okay? I'm not marrying her because she's Annie Oakley.

ANNIE
Who's Annie Oakley?

NICK
Just cool it.

EXT. CAMPSITE - MIDNIGHT

Everything is quiet. An Owl HOOTS in the distance. The Girls sneak out of their tent and tiptoe over to Meredith's tent.

INT. MEREDITH'S TENT

The Girls step inside, see Meredith fast asleep on her air mattress. They position themselves at Meredith's head and feet and on the "count of three", LIFT her up on her mattress. It isn't easy. As they carry her out, Meredith moves her arm, brushing her hand across Hallie's nose. Hallie twitches her nose but keeps going.

The Girls step out of the tent carrying Meredith on her mattress. CAMERA TRACKS them down a path to the lake-front, where they quietly drag the air mattress into THE LAKE, nod to each other and push her off.

HALLIE
(watching Meredith drift away)
Sweet dreams, Mommy Dearest.

EXT. LAKE - HIGH SHOT - DAWN

Meredith is sound asleep on her back in the middle of the lake. A BIRD rests on her nose.

CLOSER ANGLE - MEREDITH

She flops an arm into the water.

MEREDITH
(in her sleep)
That feels so nice...

She gently moves her fingers in the water, then her EYES SPRING OPEN. She looks straight up as the BIRD flaps its wings and flies across her face. Meredith SCREAMS, sits up, realizes she's in the middle of the lake. She SCREAMS again, her voice ECHOING off the mountains.

MEREDITH
Niiiiiick!!!!!!

Nick sticks his head out of his tent, half-asleep, spots Meredith thrashing around, screaming, in the middle of the lake.

NICK
What's she doing in the lake?

Hallie and Annie peek out of their tent and see Meredith splashing back to the shore in her soaking wet pajamas. She storms past the campfire, kicks the coffee pot into the air and marches up to Nick.

NICK
What's going on?

MEREDITH
Here's what's going on, buddy, the day we say "I do" is the day I ship those brats off to Switzerland. Get the picture? It's me or them. Take your pick.

NICK
Them.

MEREDITH
Excuse me?

NICK
(spells)
T-H-E-M. Get the picture?

EXT. NICK'S HOUSE - AT SUNSET

Elizabeth sits on a rocker on the front porch, reading when she hears Nick and the Girls pull up. She rises to greet them.

ELIZABETH
Back so soon? Did you have fun?

ANNIE
Not exactly.

HALLIE
We've been punished through the end of the century.

NICK
Starting now. Go.

ELIZABETH
Where's Meredith?

HALLIE
We played a couple of harmless tricks on her and she kinda freaked out a little.

NICK
A little?
(shows Elizabeth the ring)
We broke up.

ELIZABETH
Oh, jeez... This is all my fault. If I hadn't suggested she go...

NICK
-- Tricked her would be more like it. Like mother, like daughters...

ELIZABETH
I'm really sorry, Nick.

ANNIE
We are too, Dad... really.

HALLIE
Will you forgive us?

NICK
Up to your room!
(when they're gone, he smiles)
I gotta remember to thank them one day.

ELIZABETH
You're relieved?

NICK
I think I am.
(not wanting to talk about it)
I'm also starving... Chessy around?

ELIZABETH
She and Martin went off on a picnic around noon... yesterday.
(MORE)

ELIZABETH (cont'd)
(Nick looks up on that one)
Hopefully they'll be back... soonish...

NICK
Who would've thought my Nanny and your Butler...
(then)
So, listen, how 'bout I whip us up something to eat?

ELIZABETH
You know how to cook now?

NICK
Of course, I know how to cook. I can make pasta... and pasta... and...

ELIZABETH
-- Pasta sounds good.

INT. UPSTAIRS HALLWAY - A FEW MINUTES LATER

Nick, now clean shaven and wearing fresh clothes, passes the Girl's room. Inside, we SEE Hallie and Annie in pajamas, getting into bed.

HALLIE
Wow! You look so nice, where are you going?

NICK
(shutting their door)
Good night, Ladies!

INT. KITCHEN - MOMENTS LATER

Elizabeth sets the table as Nick enters.

NICK
Smells good in here.

ELIZABETH
Really? I'm just boiling water.

NICK
Oh. Then it must be you...
(takes out wine glasses)
So what are you in the mood for, red or white?

ELIZABETH
I think red.

NICK
Follow me...

INT. STONE STAIRWELL

leading to Nick's private WINE CELLAR. A cavernous space lit by beautiful lanterns. The walls are lined with bottles of wine... ladders lean against the walls, library style.

NICK
This is where I keep my private stash. Did you know I also collect wine?

ELIZABETH
Oh really?

NICK
Yeah, I'm a man of limited interests.

Elizabeth laughs. Nick leads her into a small cozy room, pulls a bottle from a rack.

NICK
Here's a 1921 Burgundy... They say the rain that year made this the best Burgundy ever harvested... Oh wait, you'll appreciate this one...
(shows her another bottle)

ELIZABETH
(reads label)
VJ Day, 1946... Incredible.

NICK
Yeah, I love that...
(shows her another bottle)
The same wine my parents served at their wedding... a '52 Bordeaux. I think my sister was conceived off this baby.

ELIZABETH
What's this one?
(reads label)
Where Dreams Have No End... 1983.

NICK
That one actually took me years to track down.

ELIZABETH
Why, where's it from?

NICK
It's the wine we drank at our wedding. I now have every bottle ever made.

ELIZABETH
(completely thrown)
You do?

NICK
I do.

ELIZABETH
Can we open one?

NICK
You're the only one I'd drink it with.

Nick pulls a bottle from the shelf, dusts it off. He looks at Elizabeth and sees her eyes are teary.

NICK
You okay?

ELIZABETH
Just got a little dust in my eye...

NICK
I can offer you a clean sleeve to...

ELIZABETH
(pulling back from the offer)
-- No, no, I'm fine, now. Really. All better.

NICK
You don't always have to be so brave, you know.

ELIZABETH
Oh, but I do, actually...

Just then, they HEAR the cellar door opening above them and footsteps.

CHESSY (O.S.)
Anybody home?

Nick hesitates, looks to Elizabeth, who shrugs.

NICK
Yeah... We're on our way up...

Nick and Elizabeth climb the stairs and enter the KITCHEN where they are greeted by Martin and Chessy. Martin wears shades and a Laker baseball cap.

ELIZABETH
Welcome back... How was the picnic?

CHESSY
Who knew the man wanted to eat in L.A.? We drove eight hours to have a picnic in a city with no parks.

MARTIN
But what a town! I saw mountains, beaches, I saw Michael Keaton, not to mention I found out I have the same hand size as John Wayne and the same shoe size as John Barrymore.

CHESSY
The man is a lot to handle... but a lot of fun. How was the camping trip? Aren't you back early? Are we interrupting anything? We are. Let's go, Marty.

ELIZABETH
No, no, you're not interrupting anything. Are you hungry? In the mood for some pasta?

Nick looks at Elizabeth, wishing she hadn't invited them to stay.

CHESSY
You don't mind? We haven't eaten since Hearst Castle.

NICK
No, no, it's fine.

ELIZABETH
I'll set the table for two more...

As Chessy and Martin join them, Nick slips the bottle of wine into a cabinet and closes the door.

CLOSE - ON A ROW OF SUITCASES

lined up IN FRONT OF NICK'S HOUSE. CAMERA TILTS UP as Elizabeth comes down the front steps and joins Annie and Martin, who are dressed and ready to go.

ELIZABETH
Okay, then, I guess that's that. We're really off this time.

ANGLE - NICK, HALLIE, CHESSY AND SAMMY

sadly watching as a Cab Driver loads the baggage into the trunk. The Girls hug and promise to see each other over Thanksgiving. Chessy and Martin hug and promise to see each other over Christmas...

Then Nick and Elizabeth hug in a distant way and let go very quickly.

NICK
Take care of yourself.

ELIZABETH
You too.

The trunk is closed and Elizabeth hugs Hallie hard... Nick hugs Annie. Elizabeth, Annie and Martin wave, then duck into the cab. As the taxi pulls off, Chessy, Hallie and Sammy all look up to Nick. He turns away...

EXT. LONDON - ESTABLISHING - DAY

A Taxi ENTERS FRAME, rounds a corner and pulls up in front of Elizabeth's town house.

INT. ELIZABETH'S TOWN HOUSE - MOMENTS LATER

Elizabeth and Annie ENTER, dropping their bags by the front door.

ELIZABETH
Hi...We're home!

They don't hear anything.

ANNIE
(calls out)
Grandfather?

ELIZABETH
I'll check his study.

Elizabeth ENTERS THE STUDY, and sure enough, there he is, sitting behind the desk, hidden behind *The Financial Times*.

ELIZABETH
Hey stranger...

The paper comes down and Elizabeth SEES it's HALLIE sitting behind the desk.

HALLIE
Hi, Mom. Did you know the Concorde gets you here in half the time?

ELIZABETH
(stunned)
Yeah, I've heard that...

Annie arrives in the door behind Elizabeth, shocked to see Hallie.

ANNIE
What are you doing here?

HALLIE
It took us around thirty seconds after you left to realize we didn't want to lose you two again.

ELIZABETH
We?

NICK
(appears from the doorway behind Hallie)
We. I made the mistake of not coming after you once, Lizzie and I wasn't going to do it again... no matter how brave you are.

Elizabeth looks across the study at Nick, her eyes once again filling up, a smile on her face.

ELIZABETH
Thank you.

They stand frozen, their eyes locked on each other.

ANNIE
Pssst...

She signals for Hallie to join her in the hall.

EXT. STUDY - SECONDS LATER

Hallie rushes up to Annie.

HALLIE
We did it! We did it!

They hug.

ANNIE
It's unbelievable.

HALLIE
OhmyGod, you guys are gonna love living in California....

ANNIE
What do you mean...California? You two are going to love living in London...

HALLIE
London???

CLOSE ON ELIZABETH AND NICK

embracing by the window. CAMERA PULLS BACK through the WINDOW and CONTINUES into THE FRONT YARD, revealing Chessy and Martin, in each other's arms. CAMERA BOOMS UP and AWAY finally REVEALING Sammy barking in the front yard at a little Poodle in the yard next door. And as Grandfather walks down the street, opens the garden gate and enters the path to the house, we:

FADE OUT:

THE END